

06.26.2016

[illegible]

## LATE TUESDAY

### Predators 4, Sharks 1

NASHVILLE, Tenn. —

Shea Weber scored the go-ahead goal and had an assist as Nashville beat San Jose to pull within 2-1 in their Western Conference second-round series.

James Neal and Filip Forsberg each scored on the power play. Colin Wilson had a goal, and Pekka Rinne made 26 saves for Nashville. Patrick Marleau scored for the Sharks, who lost for the first time away from San Jose this postseason and first since a loss on March 17.

### Blues 6, Stars 1

ST. LOUIS — Alexander Steen and David Backes had two goals apiece and St. Louis defenseman put the clamps on Dallas in a victory that put the Blues up 2-1 in the second-round series.

Vladimir Tarasenko had a goal and two assists. Troy Brouwer had a goal and assist and Brian Elliott was strong when he needed to be for the Blues in their first lopsided triumph of the postseason. Their other five wins were decided by one goal.

## FROM 1

No. 24 painted on his door, a sacred number to Gordon's fans.

"I hope I win in that darn thing, because I'll have to come up with something exact to say," Bowyer said by phone Friday from Talladega, where he talked to Jeff and he said he'll be there. "He was like, 'I'm pumped. It's going to be cool.' I can't believe you're in the 24. As [angry] as the diehard fans were, I can't wait to see their reaction when they see me in that 24 truck."

Gordon, who retired last season, and is now an announcer for Fox, popularized the No. 24 during a 76-7 race Sprint Cup career, which started in 1992 and included 93 career wins — third in Cup Series history behind Richard Petty (200) and David Pearson (105).

"All the rivalries and all the stuff that we've had over the years, we're completely over it and laugh about it," Bowyer said. "But this core

Clint Bowyer (15) drives during has never finished worse than

fans and my core fans still, to this day, fight all the time over it. When his core fans find out that I'm in a 24 truck — oh, I can't wait. It's going to be funny."

There's been nothing funny about Bowyer's 2016 season, one he's spending in limbo.

Michael Waltrip Racing — where Bowyer spent the previous four seasons, including runner-up and seventh-place finishes in the Cup standings his first two years — dissolved around him.

Bowyer will join Stewart-Haas Racing next season, replacing team owner





### Roanoke Catholic 7, Carlisle 4

MARTINSVILLE — Chris Sargent and Austin Boone each had two hits, including RBI-doubles, to lead the Celtics (10-9).

Danny Bralje added two hits and two runs for Roanoke Catholic. Winning pitcher Peyton Walball allowed eight hits, six earned runs and two walks, while striking out seven.

Coleman Meadows had two hits and three RBIs for the Celtics.

### E.C. Glass 1, Liberty 1

BEDFORD — Matt Meadows pitched the win for E.C. Glass, throwing a complete game with 10 strikeouts, no walks and four hits. Liberty's Jacob Wertz had an RBI single.

### Bassett 8, George Washington 4

PATTVILLE — Shawn Saxe, Austin Custer and Jacob Glass each had two hits each, and Custer knocked in three runs to lead the Bengals (11-5).

Winning pitcher Jordan Smith threw six innings, allowing one hit with seven strikeouts and four walks. Omar Tolia had a hit and an RBI for the Eagles.

### Floyd County 7, Radford 4

FLOYD — Austin Gallimore, Ian Barry and Riley Carr had two hits each for the Bulldogs (10-5). Gallimore had two RBIs and scored two runs.

### Boys Soccer

Brooke Backenridge hit a single in the first inning to drive in Taylor Poague and put the visiting Mountaineers up 4-0, and they would never relinquish the lead.

Pitcher Matt Meadows threw a complete game with seven hits, three runs, five strikeouts and four walks for Alleghany (5-10, 2-6).

Madison Via recorded three hits and one run scored for Northvale (12-1, 6-1), which lost for the first time this season. Morgan Bruce finished with one hit and one run scored.

### Blacksburg 1, Salem 0

Alaina LaFon drove in the lone run of the game with an RBI double in the fourth inning as the Bruins beat the host Spartans on Tuesday. Katie Muscatello earned the win, tossing a three-hit shutout, allowing one walk and striking out four for Blacksburg (6-7, 1).

Hallie Jordan and Alex (5-9) took the hard-luck loss, pitching 11 innings and striking out 11 while allowing one walk.

### Jefferson Forest 4, Rustburg 2

FOREST — Anna Pfister had two RBIs and scored a run to lead the Cavaliers.

Winning pitcher Meghan O'Neil threw a complete game four-hitter, with three walks and two strikeouts.

### Liberty 14, E.C. Glass 1, 5 inn.

BEDFORD — Winning pitcher Kayla Carr had

double). Galax got two singles from Skyler Morgan.

### Boys Soccer

### William Fleming 1, William Byrd 0

Sheek Swaray scored with 13 minutes remaining in the first half, and the Colonels hung on for the win.

Mark Bakasage had eight saves for Fleming. Zach Taylor recorded two saves for the Cavaliers.

### Glenn 2, Glenvar 6

Glenn Brockman and Logan Phillips each scored a goal for the Braves (9-3).

Carter Brumby posted 15 saves for Alburt Glenvar's goalkeeper. George had 14 saves.

### Radford 6, Floyd County 2

RADFORD — Lucas Pusoto pitched the Bobcats without goals and two assists.

Also scoring a goal each for Radford (7-4) were Will Penny, Mahmoud Mohamed and Cameron Owens, and Michael Hill added two assists.

David Garcia made nine saves in goal for Floyd County (2-9), and Radford goalie Nathan Dobos made five saves.

### Galax 6, George Wythe 0

GALAX — The Maroon Tide scored four second-half goals to win away for the win. Bray Estep scored Galax (8-1, 4) with fou

### NOTEBOOK:

#### FROM 1

attered in basketball on the soccer team. This year we've got two football players and two basketball players."

me here. I'm certainly still enjoying it."

### Rural Retreat's Akers hired at Gate City

Chris Akers has resigned

Carroll's highlight under Hawks was a 24-3 record and a berth in the 2013 Group AA

Division 4 tournament

gle in her basketball season."

jim leftwich  
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Associated Press | File April

practice at Bristol. Bower  
with in a full-time Cup season.

Tony Stewart in the No. 14  
car when he races, but for  
now he's driving for HSCC  
Motorsports as a bridge.

During the first seven  
races of the season Bower  
only cracked the top 20 once  
and, despite two top-eight  
finishes in the last three  
races, finds himself 27th in  
the drivers' points standings.  
Bower's never finished  
worse than 19th in a full-  
time Cup season, so it's  
understandable that the No.  
5 Five-Hour Energy driver  
and his team feel frustrated.  
"Anytime that you haven't  
performed the way that  
you've grown accustomed to  
performing, it's frustrating."

Bowyer said. "But, as a race  
car driver, you always look to  
yourself first — things that  
you could do better, things  
that you could do different.  
There are always things that  
you can do."

Despite having an  
equipment disadvantage  
compared to the sport's  
powerhouse teams, most  
notably Joe Gibbs Racing at  
the moment, qualifying for  
the Chase for the Sprint Cup  
remains the goal.

Bowyer believes it might  
be possible to slide into  
Victory Lane with a fuel-  
mileage win or at a road-  
course race — particularly  
at Sonoma Raceway, where  
he's won before — to lock  
himself into the playoffs.

"You've got to stay in the  
saddle," he said. "Next year  
is a long ways away. I have  
an opportunity to help [current  
team owner] Harry Scott is  
what I think about everyday.  
When I try to sleep at night,  
that's what keeps me up. ...  
We've just got to keep grind-  
ing and, hopefully, when it's  
all said and done, we'll be  
happy with the year."

head, DICK WADE lined him  
half court on his first try in  
the final minutes.

Paul Millsap scored  
16 points and Jeff Teague  
added 14 for the Hawks.

James Jasso and Tim Dunn  
can for fifth place on the  
career postseason scoring  
list.

## LATE TUESDAY

### Warriors 110, Trail Blazers 99

OAKLAND, Calif. —  
Klay Thompson scored 27  
points and gave Golden  
State its first lead of the  
game on a 3-pointer with  
5:33 left, and the Warriors  
rallied to beat Portland for  
a 2-0 lead in their West-  
ern Conference semifinal  
series.

Dwyane Green added  
17 points, 14 rebounds, seven  
assists and four blocked  
shots in another win with-  
out injured Stephen Curry,  
sidelined with a sprained  
MCL in his right knee.

Game is Saturday in  
Portland and the reigning  
MVP might be back for that  
one.

Damian Lillard had 25  
points and six assists, and

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NONDISTRICT

North Cross 2, Stuart Hall 1

**STANTON** — Lissa Smith scored the go-ahead goal on an assist from Campbell Lake in the 70th minute, and the Raiders (7-6-3) held on for the win.

Emily Allara scored the first goal for North Cross in the 36th minute assisted by Brian Sturm and keeper Madison Chiles posted three saves.

Galaxy 3, George Wythe 1

**GALAXY** — Jeff Scott scored two goals and Jennifer Esquivel scored one to lead the Mariners (2-11).

Keeper Jeff Griffin posted 11 saves. Kenna Grubb scored the Mariners' goals, and Ashlee Navarro had six saves.

Patrick Henry 8, Franklin County 7

Lizzie-Kate Stubb, Paige Smetz, and Carter Draper each scored two goals for the Patriots (7-3).

Hadley Chittum added three assists for PH, and Katie Trent finished with seven saves. Franklin County (9-3) got two goals apiece from Brina Barber and Sarah Perry. Goalie Paige Brown made six saves.

The Ranoke Times

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record this season.

She also made second-team All-Timesland this winter in basketball, averaging 20 points per game.

Wednesday, May 4

Cleveland 123, Atlanta 98, Cleveland leads series 2-0

Thursday, May 5

Atlanta at Toronto, 8 p.m.

Cleveland at Atlanta, 7 p.m.

San Antonio at Oklahoma City, 8:30 p.m.

Saturday, May 7

Toronto at Miami, 5 p.m.

Golden State at Portland, 8:30 p.m.

Sunday, May 8

Cleveland at Atlanta, 3:30 p.m.

San Antonio at Oklahoma City, 8 p.m.

Monday, May 9

Toronto at Miami, 8 p.m.

Golden State at Portland, 10:30 p.m.

Wednesday, May 10

Atlanta at Cleveland, 7 p.m.

Oklahoma City at San Antonio, 8:30 p.m.

Thursday, May 11

Atlanta at Toronto, TBA

Atlanta at Cleveland, TBA

Atlanta at San Antonio, TBA

Oklahoma City at San Antonio, TBA

Monday, May 16

Portland at Golden State, 8 p.m.

Wednesday, May 17

Cleveland at Atlanta, 7 p.m.

San Antonio at Oklahoma City, 8:30 p.m.

Thursday, May 18

Golden State at Portland, TBA

Atlanta at Toronto, TBA

Atlanta at Cleveland, TBA

Atlanta at San Antonio, TBA

Oklahoma City at San Antonio, TBA

Monday, May 16

Portland at Golden State, 8 p.m.

Wednesday, May 17

Cleveland at Atlanta, 7 p.m.

San Antonio at Oklahoma City, 8:30 p.m.

Thursday, May 18

Golden State at Portland, TBA

Atlanta at Toronto, TBA

Atlanta at Cleveland, TBA

Atlanta at San Antonio, TBA

Oklahoma City at San Antonio, TBA

Monday, May 16

Portland at Golden State, 8 p.m.

Wednesday, May 17

Spain, 3-6, 7-5, 5-7

James Bond (8), Czech Republic, del Denis Blom, Ukraine, 6-3, 3-3

Ken Ken (10), Japan del Rio Foggi Italy, 6-3, 6-7, 7-5

Neck Kyo, Australia, del St. Montina (4), Switzerland, 7-6 (7), 7-6 (8)

San Quen, United States, del Lucas Pucile, France, 6-7 (5), 6-3 (6)

Gilles Simon, del Pablo Carrero Bust, Spain, 2-6, 6-3, 6-4

Nadal Djokovic (1), Serbia, del Boris Yudin, United States, 6-4, 4-6, 6-4

David Ferrer (9), Spain, del Denis Korda, United States, 6-4, 4-6, 6-4

Jaco Sousa, Portugal, del Marcel Ferrandis, Spain, 6-3, 6-3

Pablo Cuevas, Uruguay, del Boris Yudin (11), France, 6-7 (5), 6-3, 7-6 (4)

Jack Sock, United States, del Guillermo Perez, Argentina, 6-4, 6-12, 6-4

Jeffrey Wildcard, France, del Robert Rames-Vieles, Spain, 7-6 (6), 5-7, 6-6

Women

Third Round

Daria Gavrilova, Australia, del Petra Kvitova (5), Czech Republic, 6-3, 6-4

Irina Camelia Bogu, Romania, del Luciana McHale, United States, 6-3, 6-4

Simona Halep (6), Romania, del Tamas Bag, Hungary, 6-3, 6-3

Lucy Kichen, United States, del Virginia Azarenka (4), Belarus, 6-3, 6-3

Sara Strone, Australia, del Carla Suarez Navarro (8), Spain, 6-4, 6-7 (5), 6-4

Patricia Maria, Romania, del Elena Dementieva, United States, 6-4, 6-4

Sara Strone, Romania, del Laura Siegemund, Germany, 6-4, 6-4

Romania, del Larus Siegemund, Germany, 6-4, 6-4

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Romania, del Larus Siegemund, Germany, 6-4, 6-4



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The Blues scored six unanswered goals after Colton Sceviour gave Dallas the early advantage with a coming in a breakaway second period.

Overchkin and  
Messier finalis

NEW YORK—Wash-

ington's Alex Overchuk, the New York Islanders' John Tavares and Nashville's Shea Weber are the finalists for the Mark Messier NHL leadership award.

Messier selected the finalists Wednesday and will pick the winner. The winner will be announced June 22 during the NHL Awards in Las Vegas.

Ovechkin, Tavares and ~~Webster~~ captains.

— Associated Press

## woody: How to translate

FROM 1

are wrong. What Leices-  
ter (~~He~~ pronounced: Lester)  
accomplished is one of the  
great stories in sports, maybe  
in the history of sports.

When the season began, Leicester City faced 5,000-1

odds it would win the Premier League. The odds of the Cleveland Browns 3-13 in 2015, winning the Super Bowl this season are about 200:1.

Nothing compares to  
Leicester's accomplishment.

though, not the U.S. hockey team beating the U.S.A. in the 1980 Olympics, not the Miracle M's of 1969, not Villanova winning the NCAA men's basketball tournament in 1985.

Leicester clinched the title with two games remain-

ing in a league that includes such soccer powerhouses as Manchester United, Arsenal, Manchester City and Chelsea.

**Spore add-on:** The Kentucky derby is Saturday! The best athlete in the history of Virginia was Secretariat, who won the 1973 Triple Crown.

Leicester is a mix of talented and journeyman players. Its coach, Claudio Ranieri, now in his 60th job, once promised the team postgame pizzas for a payout.

When it happened, Ranieri made good on his promise, taking the team to a "make-your-own" pizza parlor. So enjoyable was the experience, it became a tradition.

And there is the possible influence of King Richard



Jim Leftwich  
525 10th St SW  
Roanoke, VA 24016

Trustee Sales

briefly described as:  
Lot 58, Echols Village, Phase 2, with improvements thereon.

Subject to any and all covenants, conditions, restrictions, easements, and all other matters of record taking priority over the Deed of Trust, if any, affecting the aforesaid property.

TERMS OF SALE: CASH: A deposit of \$20,000.00 or 10% of the sales price, whichever is lower, cash or certified check will be required at the time of sale. Balance due at the time of sale. Sale will be accepted, with settlement within fifteen (15) days from the date of sale. Sale is subject to a post sale confirmation that the borrower did not file for protection under the Bankruptcy Code prior to the sale, as well as to post-sale confirmation of the status of the loan and the loan servicer including, but not limited to, determination of whether the borrower entered into any repayment agreement, reinstated or paid off the loan prior to the sale. In any such event, the sale shall be null and void and the Purchaser's sole remedy, in law or equity, shall be the return of its deposit without interest. Additional terms may be announced at the time of sale. Pursuant to the Federal Fair Debt Collection Practices Act, we advise you that this firm is a debt collector attempting to collect the indebtedness referred to herein and any information we obtain will be used for that purpose.

SAMUEL L. WHITE, P.C., Trustee

This is a communication from a debt collector.  
FOR INFORMATION CONTACT:  
SAMUEL L. WHITE, P.C. (434)25

Scissors

SMOS

Trustee Sales

property more particularly described in the aforementioned Deed of Trust, located at the above address and briefly identified as follows:

BEING KNOWN AND DESIGNATED as all of Lot No. 8 in Wilson Heights Subdivision, as shown on a plat thereof entitled "Plat - Wilson Heights", dated April 13, 1962 made by Oliver Incorporated, and recorded in the Clerk's Office of the Circuit Court of the City of Roanoke, Virginia in Plat Book 3 Page 19.

Tax No. 11-9-8

The property and improvements will be sold in "as is" physical condition without warranty of any kind.

TERMS OF SALE: A non-refundable bidder's deposit of \$7,500.00 or 10% of the sale price, whichever is less, by cashier's or certified check required at time of sale, except for the party selected by the Deed of Trust. Risk of loss is on the purchaser from date and time of auction. Balance of the purchase price must be paid by cashier's check within 14 days from sale date. Except for Virginia Grantee tax, all settlement costs and expenses are purchaser's responsibility. Taxes are pro-rated to the date of sale. Purchaser is responsible for obtaining possession of the property. If the purchaser defaults, deposit may be forfeited and property resold at the risk and cost of the defaulting purchaser who shall be liable for any deficiency in the purchase price and all costs, expenses, and attorney's fees of both sales. If Trustee does not convey title for any reason, purchaser's sole remedy is return of deposit without interest. This sale is subject to post-sale audit of the estate.

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blades





Rudd said.

Strickland, a freshman, was named the tournament's most valuable player. She belted a three-run homer to give Ferrum the lead for good in the final game of the tournament.

Strickland earned All-Timesland honors as a Carroll County senior last year, when she hit .443 and helped the Cavaliers win their first state title. Strickland, who also plays for the Ferrum volleyball team, is battling a sore throat.

Strickland and Barbour will be named in the starting lineup for the NCAs by another Timesland graduate, right fielder Karise Pendleton (Plymouth County). Pendleton is usually a backup, but a final starter Lindsey Slover had long ago made vacation plans for next week.

The Panthers are looking forward to returning to action.

"I'm so ready to play," Rudd said.

# CLEVELAND — J.R.

Smith made seven 3-pointers and the Cleveland Cavaliers drained an NBA-record 25 3-pointers in a 123-98 away win over the Atlanta Hawks on Wednesday night in Game 2 of their second round playoff series.

The Cavs made 18 3-pointers in the first half and added seven more after halftime to embarrass the Hawks, who have lost 10 straight postseason games to Cleveland.

Cleveland's 25 3s are the most in any game — regular or postseason. LeBron James made four 3s and scored 27 points for the defending Eastern Conference champions, who put on a display of outside marksmanlike play unlike any in league history. The Cavs hardly missed.

Smith made six 3-pointers in the first half — the Cavs knocked down seven straight during one dizzying stretch — as Cleveland built a 38-point lead over the stunned Hawks.

Even their furry mascot, Moondog, got in on the act by making an over-the-

## in points standings

JUN 11 2016



Roanoke

Conchavola

HIGH SCHOOL ROUNDIR

# North Cross tops Celtics in 1

1913

Brandon Campbell scored five goals and Gray Pollock and Massey Semlar added three goals each to lead North Cross to a 15-9 win over Roanoke Catholic in boys lacrosse action Wednesday.

The Raiders (12-2) also got three assists from Pollock and two from Semlar. Jared Grinde scored four goals, and Zack Grinde and Chris Zoller scored two goals each for the Celtics (10-4).

Barry two RBIs, and Carr added an RBI. Reese Williamson was 2 for 3 and scored a run for the Bobcats.

## Bath County 9, Covington 1

COVINGTON — Fisher Abbott, Hunter Brown had two hits each to lead the Chargers.

Winning pitcher Jesse Skovira threw a complete-game four-hitter, with seven strikeouts and four walks.

Garrett Crawford had two hits for Covington.

Parry McCluer 10, Craig Co. 0, 6 inn.

NEWCASTLE — Zach Claytor and Matt Kiely had three hits apiece the Fighting Blues.

Winning pitcher Dalton Camden threw six innings, gave up three hits, with 13 strikeouts and one walk.

Jeffery Burcham, Matt Huffman and Dalton McPerson had one hit each for the Rockets.

## SOFTBALL

### Byrd 18, W. Fleming 0, 5 inn.

M. a Sturm and Cassie Powell combined to pitch 4 2/3 perfect innings to lead the Terriers.

The Colonels' Tallya Hopkins broke up the no-hitter with a single.

Sturm, the winning pitcher, threw three innings, gave up one hit and had four strikeouts. Powell pitched two innings with four strikeouts.

Amber Ewers led the Terriers (11-2) with three hits and five RBIs. Sydney Burton had three hits and three RBIs. Powell three hits and one RBI, and Sturm added two hits and three RBIs.

The including a grand slam, with five RBIs, and Kim Sharrett had three hits, with a solo homer, and two RBIs for Liberty (9-4).

Hailee Wood and Megan Stewart had two hits and two RBIs each.

Carr threw three innings, allowing one hit with three strikeouts and two walks.

Franklin Co. 12, Mag. 2, 6 inn.

ROCKY MOUNT — Lauren Weidman went 2 for 3 with two RBIs and Matt Dillard was 2 for 3 with an RBI to lead the Eagles (11-5).

Winning pitcher Carla Hall threw six innings, gave up two runs on three hits with 13 strikeouts and two walks.

Tasha Deshaize hit two solo home runs for the Warriors.

Narrows 6, Bland County 3

NARROWS — Casey Wilburn went 2 for 3 with two RBIs and scored a run, and Shana Wilburn scored one run to lead the Green Wave (6-7).

Wilburn picked up the win, throwing a complete game allowing six hits with five walks and six strikeouts.

Lauren Guym was 3 for 4 with one RBI and one run scored for the Bears.

Auburn 5, Gatax 1

GATAX — Makayla Burlingame threw a complete game, with seven strikeouts and no walks to lead Auburn (12-3).

The Eagles' offense came from Carlee King (single, home run), McKenzie Lawrence (two singles, three runs), and Abby Wilburn (two

BASEBALL  
BLUE RIDGE DISTRICT  
1. Potomac 11, Rockville Co. 1, (5)  
DUEVILLE — Alex Snyder, Matt Hendrix and Daniel Quillen had two hits each, and Hendrix knocked in three runs to lead the Cavaliers (10-4, 4-3).

Winning pitcher Ryan Fralin threw five innings, gave up one hit, with two walks and two strikeouts.

For the Wildcats (4-10, 3-5), Cody Bartley had an RBI-single scoring Reeves Whitmore in the fourth inning.

goa Ga one ass G the Gal  
the including a grand slam, with five RBIs, and Kim Sharrett had three hits, with a solo homer, and two RBIs for Liberty (9-4).  
Hailee Wood and Megan Stewart had two hits and two RBIs each.  
Carr threw three innings, allowing one hit with three strikeouts and two walks.  
Franklin Co. 12, Mag. 2, 6 inn.  
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Tasha Deshaize hit two solo home runs for the Warriors.  
Narrows 6, Bland County 3  
NARROWS — Casey Wilburn went 2 for 3 with two RBIs and scored a run, and Shana Wilburn scored one run to lead the Green Wave (6-7).  
Wilburn picked up the win, throwing a complete game allowing six hits with five walks and six strikeouts.  
Lauren Guym was 3 for 4 with one RBI and one run scored for the Bears.  
Auburn 5, Gatax 1  
GATAX — Makayla Burlingame threw a complete game, with seven strikeouts and no walks to lead Auburn (12-3).  
The Eagles' offense came from Carlee King (single, home run), McKenzie Lawrence (two singles, three runs), and Abby Wilburn (two

Allogism



Thursday, May 5, 2016

jim leftwich  
525 10th st sw  
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21.0

published Rostering  
PARMOSSUS

SPOT  
Jack & Howard  
Salem

# SOX WIN SEVENTH

RED SOX

Carolina  
Salem

in the Red Sox system.

Leadoff man Yoan Moncada went 3 for 4 with a walk, four runs scored and his 19th steal of the young season.

Mauricio Dubon went 3 for 4 with a walk and an RBI.

Benintendi finished 2 for 4 with two RBIs to raise his average to .376 — second in the Carolina League.

**RIGHTING THE SHIP:** Sox left fielder Dedra Jimenez entered the game with an 0-1 record and 9.00 ERA, but he was sharp while earning his first Carolina League win.

Jimenez shut out the Mudcats over six innings, allowing just two hits and two walks while fanning three.

**ON DECK:** Salem opens a four-game series at Winston-Salem at 7 p.m. Thursday, with Sox LHP Trey Ball (0-0, 4.50 ERA) scheduled to face RHP Thad Lowmyer (2-2, 3.96 ERA).

— Aaron McFarling

**ART HOUSE:** It's been four and a half decades since anybody in a Salem uniform has accomplished what Andre Benintendi has done so far this season.

Benintendi extended his hitting streak to 22 games with a two-run single in the third inning, and the Red Sox cruised to a 9-2 victory Wednesday night to complete a three-game sweep of the Carolina Mudcats in front of 2,883 at Salem Memorial Ballpark.

Benintendi's streak is the longest by a professional baseball player this season. It's also one shy of the franchise record set by Art Howe, the future Athletics skipper, who compiled a 23-game streak as a Sox player with the Salem Pirates in 1971.

**EASY DOES IT:** The first-place Sox bolted to a quick lead en route to their seventh straight victory.

Danny Mize hit a two-run single with two outs in the bottom of the first inning to give Salem the lead for good.

**TOP-NOTCH:** It was a big night for some of the most heralded prospects

Carolina Salem	Davis OF	Harper LF	Curtis LF	Edgerton 3B	Meneses 1B	Dawson RF	Murphy C	Garcia 2B	Miner 2B	Totals	BATTING	2B: Garcia	(7) 2-out	FELDING	E: Mendez	Red Sox	Moncada 2	Dubon SS	Benintendi	Longhi 1B	Mize RF	Devers 3B	Betts DH	Moore C	Hudson LF	Totals	BATTING	2B: Mon	Benintendi	Longhi R	(12) Longhi	Moncada	Clark/Mc	FELDING	Outfield	Mudcats	Clark L	Johnson	Prado	Jimenez	Game S	Alcantar	Davidson	2,883
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JUN 11 2016

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525 10th sw  
roanoke, va 24016 usa

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Finding another word for "experimental" / Lawrence Upton

(1999)

the problem

The word "experimental" is often attached to poetry as a descriptor; but I wonder if the word conveys anything useful.

It, "experimental" itself, has a range of related meanings which are of considerable use in a variety of contexts. Unfortunately, poetry is rarely one of those contexts. Even when the poet herself has chosen to describe her own work as experimental, one remains unsure what is meant.

A while ago I declined to publish an unsolicited submission to RWC magazine. Unexpectedly, the author wrote back, demanding to know my reasons, sending a further i.r.c. with the demand.

I explained, briefly, that I had read the work, contrary to the expressed opinion of the angry poet; I had read it several times, without being able to make anything of it or find any merit in it.

This brought a further letter, without a further i.r.c.. If its brevity and concision mean anything, I had made the poet really angry. Of course I had found his poem difficult, he told me; of course I did not understand; the work was experimental. I believe if the message had been sent voice mail then the word would have been broken down ex-per-i-men-tal for easier assimilation by an idiot editor. Clearly, the poet finished, he had been wrong in believing that I am a publisher of experimental poetry.

At no time was I told what the poet's experiment was or what the results of it had been or why that pattern of words which he had sent me should be published.

I do not want to limit "experimental" to its science laboratory meaning, but I am not happy with its meaning being extended to "work which should be published because of its innate but indefinable virtues indicated solely by the use of this word when used by the author".

In the 1970s, when it was based at the National Poetry Centre, Bob Cobbing's workshop was advertised as Experimental Workshop. The area of experimentation was even suggested - visual one week, sound another, for example. I often took part then and often performed without a clear aim in mind. This was the kind of experimentation which a child undertakes, nearer to play than to science; but play and science are closely related. Everyone there knew what they were letting themselves in for and consented. I learned a lot. With or without prior aims, one was aware that some things did not work. Much of what happened was not seen again, at least not



in that form, and, therefore, not without substantial reworking; but we were learning from each other and ourselves.

I have published work by others of which I have had very little understanding. It is a negative capability process. In the case of one piece which I published in Sub Voicive Poetry, I told the poet that I did not grasp the work's processes - to be told that really she did not either. In that case, however, I was guided by the pleasure I took in the work. I had what might be called a gut reaction to it and that was why it was published. In that sense, I suppose, I was undertaking experimental publishing.

Sub Voicive Poetry is listed in The Poetry Kit as experimental. That's the word TPK's editor, Ted Slade, has chosen to use. I have never described Sub Voicive Poetry magazine as experimental. I think I disagree with Ted. While SVP does publish visually emphatic poetry, that is only a small part of its output; if SVP is experimental then most of the magazines I know are too - and what, then, does the word mean?

On the other hand, when Spencer Selby includes RWC in his List of Experimental Magazines, I can see an argument. I have sought, usually without success, to publish works-in-progress and early drafts of works where the process of composition is foregrounded.

potential alternatives

The term "investigative poetry" might be more appropriate than "experimental poetry" in some contexts, but Ed Sanders' prior usage takes it into other important areas which are not those usually misrepresented as experimental. I would rather not dilute or confuse yet another term.

Gilbert Adair's coinage of "linguistically-innovative poetry" has been rendered largely useless for explanatory commentary by being appropriated to meanings he never intended which are also at variance with those he did.

When such appropriation happens, as with "experimental", one has to know beforehand what the writer means by the term in order to know what the writer means.

Paul Dutton has said:

"I applaud your resolve to include "experimental" poets in the Sub Voicive series. I wonder if we can find another word than "experimental" though. It has such unsavoury connotations, implying to many that the individual is just fooling aimlessly about and trying anything; while suggesting, at the other extreme, (as Derek Bailey has pointed out) that some theory is being tested and proved. I've been trying out terms like "radical effects" or "extreme effects" poets, but those seem so cumbersome. Maybe someone will come up with the right word one of these days."



Whether or not "radical effects" or "extreme effects" are cumbersome, they might also give the wrong impression in some applications. (I think that they might mislead people about some of Paul's own work!) The one reminds me of Eric Mottram's use of the term "radical poetics", though not of his coining, which loops back towards Sanders "investigative poetry", and is, like "linguistically-innovative" used in such a wide variety of contexts that it is too vague now. The other excludes much that I would wish to include. There is a great deal of work in, for instance, visually-emphatic poetries which might be called experimental by some which is far from extreme in its effects. [I am, nowadays, trying out "visually-emphatic poetry" in place of "visual poetry" because of worries about the vagueness of "visual poetry" as a term.]

I want experiment to continue and I would like to limit the word experiment to what is experimental. I also want to be able to speak indicatively of the work which is often called experimental but which is not.

Harry Gilonis met this problem head on and usefully at the end of an introduction to a reading by the poet Rob MacKenzie, who is also a research scientist:

Lester Bowie, trumpeter with the Arts Ensemble of Chicago, always wears a white lab coat on stage; when asked why, retorts - pun not intended - he considers his playing to be in the literal sense "experimental"; he's working with material, testing hypotheses; he is - his phrase - a "research trumpeter. In a like vein, ladies and gentlemen - Rob MacKenzie, research poet.

And I have a suggestion of my own. Approaching the problem from another direction, I see in what I regard as experimental poetry the desire to try new techniques and, to quote myself elsewhere, of myself, "to stop doing it once I know what I am doing". It seems to me that this is a restless approach so perhaps the products might be called "restless poetry", whether or not particular poems are truly experimental. The qualities implied by "restless" which I have noted would apply to many poetries and not just work in visual and sound experimentation.

"Restless" too might have some connotational relationships to "investigative" and "radical".

I tried out the term "restless poetry" when I introduced Alistair Noon at SVP and he seemed quite happy to have his work described as restless poetry, quoting me back to the audience in amicable terms. So the word has been launched.

## Final thoughts

Wide agreement in such matters is probably impossible so, no matter how much one might wish, as I do, for a terminology upon which we are all agreed, that is not going to happen. Therefore, rather than one dead term sometimes used dismissively, let us have a range of terms, challenging us to consider the meaning of what we are reading and what we are saying. Mine, for now, is restless.



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JUN 20 2010



Meat Lemon juice

cheese

Jim  
Leftwich

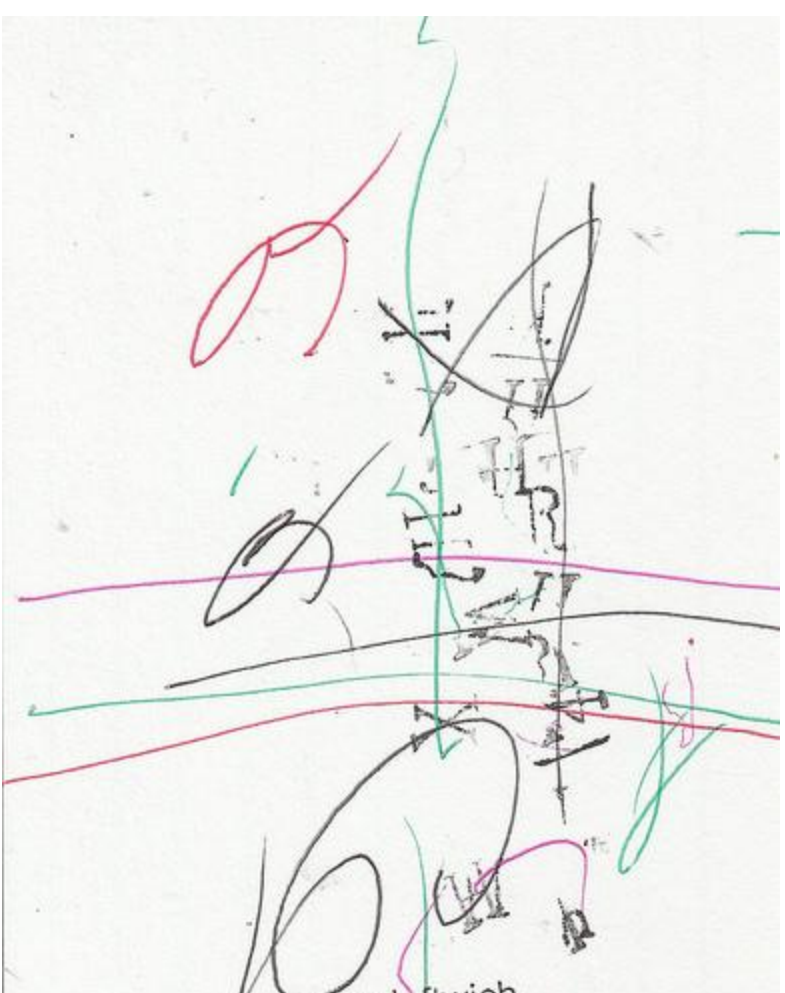
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A B C D E  
F G H I J K L M

Jim Leftwich

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JUN 08 2016



...the can that kind kind and some scattered a certain place and some known in the foothills of the Blue Ridge Mountains. The tames roamed freely, enjoying the beauty and serenity of that enchanted place.

One day as the tames were playing in a sunny glade, an old man came along with a bag of fairy stones and a bag of fairy stones. He had heard of the tames and had come to see them. He had heard of the tames and had come to see them.

Known as fairy stones, they remain as mementos in that enchanted spot.

mineral deposits surrounding the c  
The staurolite crystals are usually  
schist is weathered away, the more  
sionally staurolite can be found still

also subjected to the same conditions and formed what is known as schist.  
e surrounding schist and less easily weathered. As the staurolite-bearing  
stals are uncovered and are found exposed at the earth's surface. Occa-  
its schist matrix.

#### Hunt Site

Fairy stones can be found in  
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erty and fairy stones can be found  
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rt of the park by driving to Route 57. Turn left traveling east for approxi-  
he left, Fairystone Pitstop. The land to the left of the station is park prop-  
A small number may be taken for personal use; however, commer-  
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Vinegar is a dilute solution of acetic acid in water.



The collage consists of several overlapping newspaper ads:

- MERCEDES SLK250 '14**: A black and white photo of a sleek convertible car.
- CHEVROLET ROUNDY 15**: A black and white photo of a small, boxy car.
- HARLEY DAVIDSON**: An advertisement for motorcycles, featuring the brand name in large letters.
- BULL TERRAZZO IN PAIS**: An ad for a restaurant or bar, listing phone numbers.
- VINTAGE TITILE 1965**: An ad for vintage cars.
- DIOPTRICS**: A large, bold word printed across the top left of the collage.
- Vertical text on the right edge**: "of needle magnetic in".
- Small text at the bottom right**: "Heating by...".



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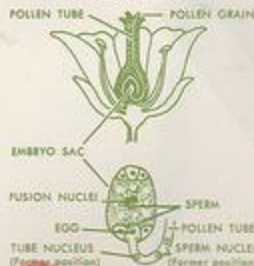
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#### DOUBLE FERTILIZATION



Cam



Jim Leftwich  
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RAGAZZI'S

#### double stars

**double** *\dɒb-əl\*  
CHEMISTRY. A joining of atoms in a molecule, occurring when the atoms are joined by parallel dashes (=).

A DOUBLE BOND, as in an ethylene molecule, as shown by its structure:  $\text{H}_2\text{C}=\text{CH}_2$ .  
The eternal  $\text{H}_2\text{O}$ .

Sophocles long *\sɒf-ə-kles\*, *\sɒf-ə-kles\*  
Heard it on the plants that involves fusion be-  
into his mind the plants that involves fusion be-  
Of human mind, the plants that involves fusion be-  
Find also in the plants that involves fusion be-  
Hearing it by the plants that involves fusion be-

The Sea *\siː\*, *\siː\*  
Was once *\siː\*, *\siː\*  
Lay lying at the plants that involves fusion be-  
But the plants that involves fusion be-

**doub** *\dɒb-əl\*  
splitting of a light ray into two rays, resulting in  
ate light rays.

Calcite, or Iceland spar, is a crystal that exhibits DOUBLE REFRACTION.

**double replacement** *\dɒb-əl-riːpləsmənt\*  
CHEMISTRY. A chemical reaction in which two compounds to form two different compounds, atoms, ions or radicals in one compound change places with one or more atoms, ions or radicals in a second compound; also called metathesis.

Solutions of silver nitrate and sodium chloride undergo a DOUBLE REPLACEMENT reaction to form undissolved silver chloride and soluble sodium nitrate.

**double salt** *\dɒb-əl-sɔlt\*  
CHEMISTRY. A salt, such as alum, which contains two different positive ions or negative ions, and which, when dissolved in water (hydrolysis), forms two different salts.

An important example of a double salt is the DOUBLE SALT, alum,  $\text{KAl(SO}_4)_2$ .

**double stars** *\dɒb-əl-sɜːz\*  
ASTRONOMY. Two stars in the same line of vision that appear as one star unaided but are resolved into two stars through a telescope; also, binary stars; see *binary stars*.

DOUBLE STARS in the same line of vision but not revolving around each other are called optical binaries.



which spring from this, do not extend upwards to any extent to be connected with the ridge above it (the internal condylar ridge), but are confined in their attachment to the condyle itself, a circumstance which explains the characteristic arrangement on the surface of this process of bone. As a result of these arrangements we can readily account for the marked differences which the limb presents when the elbow is bent, according as we view it from the outer or inner

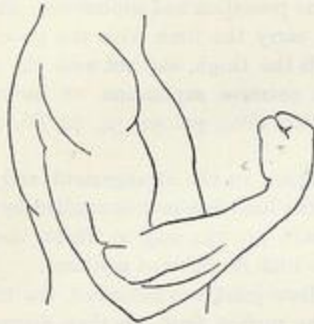


Fig. 105. Diagram to show the arrangement of the outer side of the arm when the elbow is bent. The outline of the forearm at the elbow is determined by the supinator longus and anterior carpal radial ligament, which arise above the external condyle of the humerus.

aspect (Pls., pp. 38, 126, 158, 176, 182).

The angle formed by the outer side of the forearm and the upper arm is much greater on the outer side of the elbow than on the inner; this is due to the fact that the long supinator takes origin from the external condylar ridge of the humerus as high as the insertion of the lower third of the middle third of the length of the bone. This may be seen when the weight is lifted with the elbow bent; the long supinator is then fully contracted

upper lateral depressions, which we saw overlay the point of attachment of the fleshy fibres of the erector spinae to the hind end of the iliac crest in the male disappear (p. 45) (Pls., pp. 34, 52, 54). Owing to the obliteration of the iliac furrow—as the groove we are just describing is called—by the presence of this mass of fat, the relative furrow of the posterior part of the flank is not so clearly defined from the general swelling of the buttocks in front, but is insensibly blended with it—a condition which remains to a greater extent in the female. As will be seen in the accompanying figure (Fig. 47) the iliac furrow displays a double curve. Its anterior extremity corresponds to the position of the anterior superior iliac spine, a point occasionally more or less prominent, the line from the angle with the furrow of the groin, as has been already stated.




FIG. 47 (after Fisher). Shows the relation of the iliac furrow to the iliac crest.

The upper limit of the flank corresponds to the waist, the narrowest transverse diameter of the trunk. Above this level the figure increases in breadth owing to the enlargement of the thoracic framework, and the muscles connected with the upper limbs. Below the outline is carried down by a gentle curve which increases the breadth of the trunk until the iliac crest is reached; at this point, owing to the overlapping of the iliac crest by the fleshy fibres of the external

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Sterno-mastoid.

Trapezius.

Pit of neck.

Breast bone.

Deltoid.

Pectoralis major.

Pit of stomach.

Biceps cubiti.

Brachialis anticus.

Rectus abdominis.

External oblique.

Brachialis anticus.

Bicipital fascia.

Int. cond. of hum.

Supinator longus.

Flexor carpi rad.

Ext. carpi rad. long.

Ext. of thumb.

Extensor com.

digitorum.

Aponurosis of

ext. oblique.

Poupart's lig.

Sartorius.

Rectus femoris.

Vastus internus.

Band of Richer.

Rectus femoris.

Vastus internus.

Internal condyle of femur.

Patella.

Lig. patellae.

Tibia, subcut. surface.

Gastrocnemius.

Sterno-mastoid.

Trapezius.

Clavicle.

Acromion process.

Deltoid.

Pectoralis mag.

Brachialis ant.

Biceps cubiti.

Latissimus dorsi.

Triceps.

Supinator long.

Olecranon.

Anconeus.

Ext. c. rad. long.

Ext. carpi uln.

Ext. c. rad. brev.

Gluteus medius.

Extensor commun.

digitorum.

Extensors of thumb.

Gluteus maximus.

Trochanter major.

Rectus femoris.

Band of Richer.

Biceps cruris.

Vastus externus.

Rectus femoris.

Ilio-tibial band.

Patella.

Biceps cruris.

Head of fibula.

Tubercle of tibia.

Gastrocnemius.

Peroneus longus.

Tibialis anticus.

Soleus.

Tendo Achillis.

Peroneus brevis.

Long extensor of great toe.

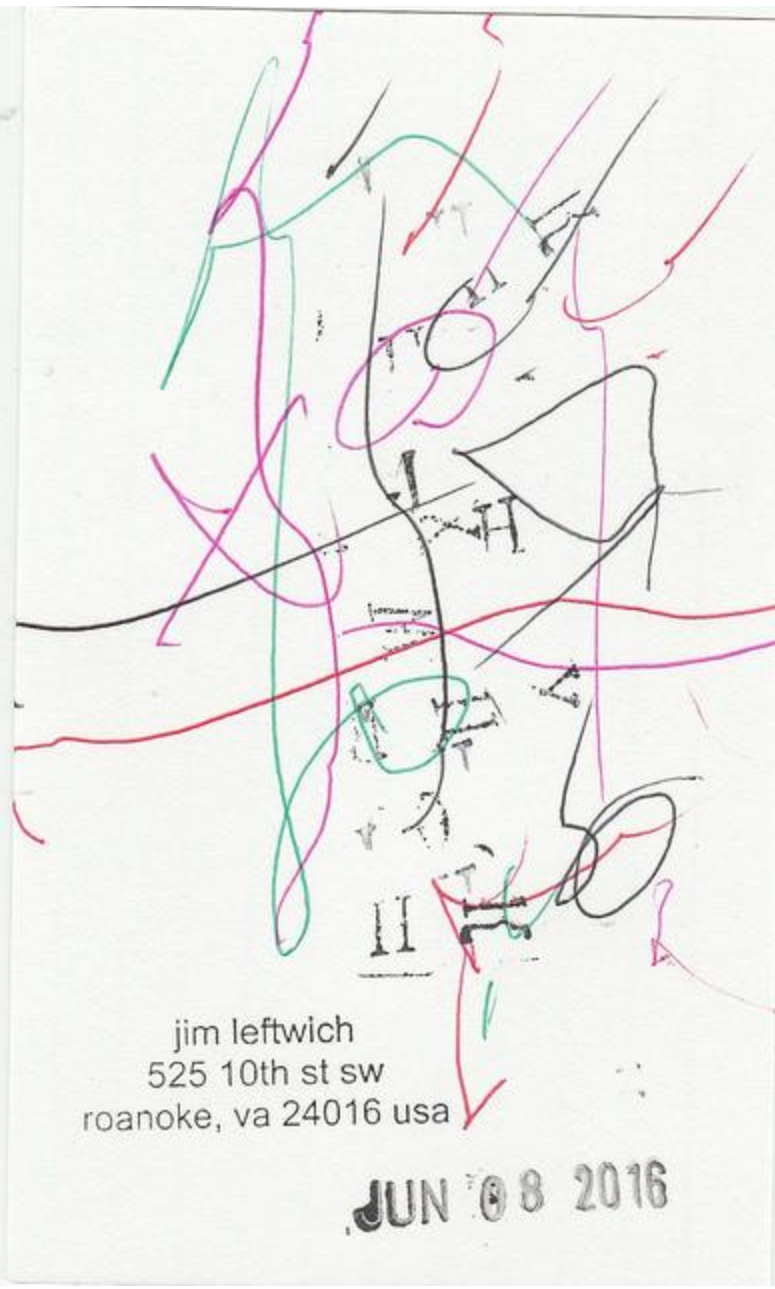
Long extensor of toes.

External malleolus.

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JUN 08 2016



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JUN 08 201



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marks. letters. vocables. sounds.

sound poetry is poetry that begins and ends in sound, as sound.

it doesn't begin in ideas that are then "composed" as sound, as is the case with all conventional and much experimental poetry.

one way of beginning with words as sounds is to begin with a language one doesn't know (i prefer using danish, though i've used numerous languages), and to "translate" it homeophonically (robert kelley's word, contrasted with "homophonically"), preferably not into sensible english.

there are three qualities to the written word, as it is normally encountered, and these three qualities are normatively encountered as a standard hierarchy: signification, visuality, sound, in that order (with sound and visuality being reversed in the spoken word).

written sound poetry inverts the standard hierarchy, so words on a page are encountered as primarily sound, secondarily visuality, and tertiarily signification.

certain kinds of visual poetry, which are actually sound poetry, may seem to evert the hierarchy, foregrounding visuality over sound, but this is often only a quasi-intentional optical illusion produced in an attempt to de-emphasize signification.

sound poetry is not a score (see mike basinski's essays for more on this subject), though one is in some cases able to think of it as a radically open "score" intended for improvisation.

another way of beginning with words as sounds, beginning to write as it were outside of signification (as if having temporarily escaped from the cherished prison-house), is to cut up english in such a way as to leave predominantly fragments of words on the resulting strips of paper. writing from such source text would be an improvisational process of letteral recombination, offering possibilities both infravocabic and intervocabic. sound poetry is primarily letteral, not syllabic.

letter combinations in sound poetry are to be encountered as vocables, not as words.

in the writing of sound poetry, a process of sorting, sifting, and recombining can be used improvisationally to produce letter combinations, letter strings and letter clusters - aggregates and/or sequences of letters. the sounds in sound poetry are given shape primarily by rhythm (recognizable patterns, recurrences and variations, of duration and stress, often extremely aberrant) and secondarily by an interplay of consonance and

dissonance.

sound poetry often seems to value dissonance over consonance, but this is often deceptive.

letteral recombination redistributes sounds thus producing at times extremely variant vocables as concerns their "holistic" sounds, though the components of these "holistic" sounds remain much the same (this is perhaps clearest in complete anagrams - listen, silent).

11.08.01

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there are two fundamentally distinct ways of looking at letter strings and clusters:

word - expands to signification, contracts to syllables, morphemes, phonemes, letters

vocable - is nothing as a whole, expands to letters, phonemes, morphemes, syllables, cannot contract

in a sense, the sign as such does not exist, but is only the relation of signifier to signified. in this sense, the word, as signifier, exists as its component parts (not as the sum of these parts), and as its signifieds, denotative, connotative, and associational. at the mid-point is the hypothesis, the theory, the fiction of the word.

the vocable exists as the aggregate of its component parts - not as the sum of these parts, nor as the stage-by-stage reduction to these components (as in the word).

the vocable is an aggregate. it expands into its component parts. the word is a concept. it contracts to its component parts.

strictly speaking, the vocable is not a sign. there is neither signifier nor signified, therefore no relationship of the two, posited as a separate entity, the sign.

when one considers letter strings and clusters as vocables, rather than as words, one is not in the realm of linguistics and semiotics, is only peripherally, provisionally, contingently within the realm of language.

this opens a spectrum of potentialities for poetry normatively occluded, thwarted.

experience during the making of such poetry is radically unlike experience during the making of normative poetry, is radically unlike experience during all normative encounters with language.

it is likely that most readers will attempt to "translate" a poem of vocables into a poem of words. it is likely that this will elicit complex, convoluted, frustrated cerebration, a sort of hyper-misreading - dissatisfaction as hermeneutics. readings of this variety might produce very



resonant writings, only barely and obliquely related to the read.

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quotes and notes re sound poetry

Zbigniew Folejewski - Marinetti discussed the importance of the noun on various occasions. He saw 20th-century reality as constantly changing, full of tensions and contradictions. To express it in words, he wanted to resort to nouns not traditionally governed by verbs, but alternating in swift succession, each one reflecting a movement, a shift in meaning or connotation, a new aspect, so that the effect would be that of simultaneity (simultaneità), making the vision dynamic. From a direct analogy to the most distant association, the range was practically unlimited. The examples cited in the 'Manifesto tecnico' are examples of direct, obvious analogy; the comparison: 'terrier-boiling water', on the other hand, is a good example of distant association. Marinetti did not go so far as some of the Russian futurists in seeking to discover semantic relationships possibly suggested by similarity of sounds, although his 'abstract onomatopoeia' has some of the ingredients of their 'semantic alliteration'.

in improvising with recombinative letter and sound patterns one frequently encounters cognates. semantic connectivities aggregate around related sounds. one may choose to work with these, or to discard them systematically as they occur.

Charles Olson - Let's start from the smallest particle of all, the syllable. It is the king and pin of versification, what rules and holds together the lines, the larger forms, of a poem. (...) It is by their syllables that words juxtapose in beauty, by these particles of sound as clearly as by the sense of the words which they compose. In any given instance, because there is a choice of words, the choice, if a man is in there, will be, spontaneously. the obedience of his ear to the syllables. The fineness, and the practice, lie here, at the minimum and source of speech.

a maxim - thus a point of departure for exploration. it is inviolably accurate as long as one equates "versification" with "speech". once this equation is violated, the logic of its conclusion is interrupted, and one might choose to start with particles smaller than the syllable.

Thomas A. Williams - From the very beginning of the act of writing, the poet

is struggling to redeem, by some magic, the natural opacity of and impurity of language. The first black mark on the white page is a movement away from that vision which constitutes the poet's essential 'letter to the world'.

From that initial admission of failure - failure insofar as he has not been able to utter the perfect Verbe - the poet must go on to spin out of himself some pattern of sound, image and rhythm, some analogy which will serve as the objective emblem of his subjective conviction. He must embody the truth that he cannot rationally 'explain'. But how?

Any technique that will serve this transcendent end of art is admissible.

Mallarmé's concern is not, simply, communication, but a certain kind of communication, the communication of an ineffable, uniquely, and supremely meaningful quality of a subjective experience. If he turns to what others consider inexcusable obscurity of expression, it is because that is exactly what is required by the nature of his vision. For Mallarmé, Proust's maxim is absolutely true - that style is a quality of vision.

Mallarmé is a strong modernist precursor for a certain strand of sound poetry. "communication of the ineffable" as goal is a perfect recipe for failure in language - and as such is an excellent place to begin in the writing of sound poetry.

John Elderfield (on Kurt Schwitters) - This 'cosmic feeling' was created by means of sets of neologisms - each capable of holding rich and multiple meanings - which affect the reader first as units of evocative sound and only secondarily as specifically denotative elements. The effect of Sturm poetry is dissonantly musical, serving to isolate the purely phonetic element of poetry, breaking syntactical (narrative) continuity for a hard sonorist stammer of individually active word-units in a loose Wortreihe (word-chain) arrangement.

not "neologism", but neovocable (a cumbersome neologism in itself). and not so much "cosmic feeling" as altered perception, altered consciousness. and not denotation as a secondary element, but denotation as an extraneous, tangential possibility. still, a dissonantly musical, discontinuous syntax sonorously stammered is useful enough as aspiration and as premise, and word-chain is useful as antidote to both sentence and line. sound poems will at times perforce appear as lists, whether vertical, horizontal, or otherwise arranged.

Patricia Cox Miller - Paul, who talks about what the magical papyri do, has in his first letter to the Corinthians described basic aspects of alphabetical language. They are aspects that carry the archaic sensibility of that language, especially as it shows itself in the magical papyri where



spiritual language is best and most fully preserved. The information from Paul concerns the form and qualities of this language: it is ecstatic prayer that does not sound like normal language but rather like music (as Paul's repeated musical metaphors suggest - gong, cymbal, flute, harp, bugle); it is not intelligible, but it is rhythmic; and it is also powerful, for it brings manifestations of the spirit. Further, those manifestations take the verbal form not of reasonable words ('For if I pray in a tongue, my spirit prays but my mind is unfruitful') but, as we know from other sources, of strings of letters, particularly of vowels, and these somehow give expression to 'mysteries in the Spirit' (1 Cor 14:2).

in her essay "In Praise of Nonsense" (found in *Ancient Mediterranean Spirituality*), Miller discusses an intriguing array of early sound poetry practices, along with speculations concerning the intentions of the poets. the intentions do not differ fundamentally from those of many 20th century practitioners.

strings of letters, even if containing only consonants, if enunciated, or sounded silently, will include their inherent vowel sounds. the letter pair "nt", as a minimal example, sounded, requires at least one, possibly two, vowel sounds. a letteral sound poetry need not rely on explicit vowels.

Jerome Rothenberg - Sounds only. No meaning, they say, in the words, or no meaning you can get at by translation into-other-words; & yet it functions; the meaning contained then in how its made to function. So here the key is in the 'spell' & in the belief behind the 'spell' - or in a whole system of beliefs, in magic, in the power of sound & breath & ritual to move an object towards ends determined by the poet-magus.

sound poetry as an ingredient of shamanic ritual practice, towards the achievement of trance-states. i would argue that belief is not required. time spent doing the work, spent during the work, is required. believe anything you want. the work is more potent than the belief.

i would say "no meaning you can get at by transformation into words". the letteral strings and clusters, accompanied by their sounds, are not, strictly speaking, words. they are vocables.

Jerome Rothenberg - Such special languages - meaningless &/or mysterious - are a small but nearly universal aspect of 'primitive-&-archaic' poetry. They may involve (1) purely invented, meaningless sounds, (2) distortion of ordinary words & syntax, (3) ancient words emptied of their (long since forgotten) meanings, (4) words borrowed from other languages & likewise emptied. And all these may, in addition, be explained as (1) spirit language, (2) animal language, (3) ancestral language - distinctions between

them often being blurred.

sound poetry may involve all four of these linguistic permutations - and be "explained" as "poetry".

Hugo Ball- I invented a new species of verse, 'verse without words,' or sound poems, in which the balancing of vowels is gauged & distributed only to the value of the initial line. The first of these I recited tonight.  
gadji beri bimba / glandridi lauli lonni cadori / gadjama bim beri glassala  
/ glandridi glassala tuffm i zimbrabim / blassa galassasa tuffm i zimbrabim  
(...) I now noticed that my voice, which seemed to have no other choice, had assumed the age-old cadence of the sacerdotal lamentation. (...) The electric light went out, as I had intended, & I was carried, moist with perspiration, like a magical bishop, into the abyss.

perhaps a new species of verse, and perhaps a new genus of language. verse without words is what i call verse with vocables. a language of vocables would be a sort of parallel language, a language among other qualities unsuited for pragmatic agendas.

a good example of how sound poetry might be composed - bimba becoming (zim)brabim, gadji gadjama, beri bim(ba) bim beri.

Madhu Khanna - Mantras, the Sanskrit syllables inscribed on yantras, are essentially 'thought-forms' representing divinities or cosmic powers, which exert their influence by means of sound-vibrations. It is put forward in the Tantras that the entire world is symbolized in mantra equations, as the mantra is essentially a projection of cosmic sound (Nada=the principle of vibration born out of the conjunction of Siva-Sakti, the Absolute Principle). Yantra and mantra are always found in conjunction. Sound is considered as important as form in yantra, if not more important, since form in its essence is sound condensed as matter.

Inseparable from yantras are the subtle vibrations which help to intensify their power. These sound elements are often represented by letters inscribed on the yantra, and in principle all yantras are associated with mystic combinations of Sanskrit letters. The inner dynamics of the yantra can never be understood in isolation from the system of sound dynamics, as the two combine to make up the complete 'definition' of the divine. The yantra-mantra complex is basically an equation that unites space (akasa), which in its gross form appears as shapes, and vibrations, which in their finite forms occur as the spoken or written word.

sound poetry can be written so as to realign or shuffle the recurrent wave-patterns of the letters' sound vibrations. ball's technique

approximates this strategy. beginning with two of ball's vocables, we could derive this: brei, rieb, rebi, ribei and abib, mib, mimba, bibma, etc, as intravocablic recombinations, and this: birb, breb, areb, bimer, bram, rimbab, bambi, miberi, etc, as intervocablic recombinations. the letteral sound vibrations remain distinct as their relationships are re-patterned. this produces a letteral music the surface experience of which is likely to be dissonant, while a structural consonance serves as underlying order.

Elliot Weinberger - Once there were sounds that created the world, that could change the world. For some, the sounds were the names of gods. In the beginning was the Word, the Maya gods standing in the water, in darkness, Beckett characters talking the world into being. The Kabbalists claimed that the entire Torah was the name of God - who could say it all at once? The Vedas, similarly, are a transcription, a translation, a dilution of a single syllable that was elaborated by Viyasa, their mythical creator. Prayer, chant, mantra, formula, poem: concentrated, rhythmical speech: Olson's 'construct of energy.' All attempt to recover that original force of sound. Metaphor: a circumvention of taboo sounds, the only way to name the unnameable. God: the metaphor for God.

with sound poetry, or maybe i should simply say vocablic poetry, one is not so much involved in creating the world as in destroying or circumventing its constructedness. what lies outside this constructedness is another matter, and is quite likely beyond the purview of vocables as well as words.

Roy Miki - For Nichol, the simultaneity of chaos and order becomes the simultaneity of silence/blankness and sound/tracings possible in the act of writing. In the splitting apart of words, the 'irresolution' of the transitional comes into play, and in the 'split-second' shifting of letters an archaic mode of consciousness is born.

i suspect we carry with us at all times this archaic mode of consciousness, and that a letteral sound poetry can act as agency for regaining access to it. one of the key elements in this kind of practice is duration, or perseverance, perhaps, the quantity of attentive time spent in this experience. there is much unlearning to do in preparation for relearning, much intentional "loss" of what has been gained through cultural learning as preparation for regaining access. not everyone will think this worth their time and effort.

Marjorie Perloff - To make the reader see something as if for the first time, to defamiliarize, in Shklovskian vocabulary, the object, 'to transfer the usual perception of an object into the sphere of a new perception,' the



poet either 'speeds up' or 'slows down' the familiar poetic process, either produces a text that appears to be spontaneous and improvisatory ('singing, splash, dance'), thus allowing us to forget, to unlearn what we had taken a 'poem' to be, or, by foregrounding artifice, difficult locution, and highly contrived sound patterning, the poet makes us feel 'more uncomfortable than blacked boots or a truck in a drawing room.' In either case, our reaction will be one of puzzlement.

this slowing down or speeding up of the (reading) process is necessary for sound poetry to "work". if time itself is not defamiliarized by and in the text, the reader will likely lapse into a habitual pace of reading, allowing himself to become absorbed in it (as imagery, for example), or becoming indifferent to its material presence on the page, reading it as one reads journalism, as if the marks on paper are transparent, with denotation the vista seen through them.

too fast disallows normative cognition. too slow demands excessive cognition. in both cases, conveyance of the normative power of language is disrupted.

Liz Was - The modern poetic ear must be trained to hear noise as music. The noisic sensibility, which opens itself to all & any combination of sounds is but one prerequisite for the evolution of modern poetics.

the noisic sensibility develops as one spends time in the experience of sound patterns composed around organizational structures radically deviant from conventional norms. there is nothing on the blank page prescriptive of specific rhythmic patterns or arrangements of vowel and consonant music. any order can be made to work, no matter how deviant its form. initial unfamiliarity ebbs as one acquaints with new patterns. different language, different forms, different sounds, different thoughts. today's noise is tomorrow's melody. sound poetry (and noise) as melos, melopoeia.

Paul G. Collier-Weidenhoff - Poetry in the 20th century liberated the word from its images alone. We have taken that word and turned it into sound with visual properties. Now is the time to take the next step, to pose the next question: is language capable of expanding beyond this point without breaking or disintegrating into abstract syllables?

it is a good question. the answer is yes. but one must discard the final two words, "abstract" and "syllables". a single letter on a page is not abstract. strings and clusters of letters are not abstract. vocables are not abstract. signifiers with displaced signifieds are abstract. letters and vocables need not be encountered as signifiers.

sounds with visual properties, or marks with sonic properties, are the next

step, if they are letteral sounds and marks, vocables rather than words.

Richard Kostelanetz - In literature, out of the melding of language with design came what is called visual poetry or word-imagery, where the enhancing coherence of words is pictorial (rather than syntactical), while sound poetry comes from integrating musical values with initially verbal material. Since the possibilities of literary intermedia have scarcely been explored, it is reasonable to suspect that this may be the single greatest esthetic idea of our time the sole contemporary peer of cubism and collage.

as musical and pictorial values are foregrounded, verbal values recede into a background. language, as vocables, permits a range of both musicality and visuality unavailable in either music or the visual arts. the vocable will always resonate with the word. signification will struggle to emerge in any reading. this agon of thwarted signification to emerge, and the concomitant agon of the vocable to fully sever from the word, produce a quasi-semantic resonance or trace in a reading, a sort of ghost semantics hovering around the vocablic house. this resonant trace, this ghost of vacated meaning, haunts the reading - and the writing - of sound poetry. the shadow of the prison-house shrouds the house of the vocable.

Wilfrid Mellers - By the time we reach the Concert - in the late '50s, as distinct from the Music of Changes, 1951-2 - the notations have become graphic. Here, though the graphic notations may vividly provoke response in musical transliterations, they cannot be definitive, and that is Cage's point. For chance has merged into the players' intuitive reactions: so the sheet on which there are no notations indicates the blessedness of silence, while the marks on the other sheets may (or may not) promote sounds. In any case they cannot achieve, and would not welcome, unalterable definition or uniformity.

for sounding by readers, the letters, particularly if mutated visually, may offer the same openness to improvisation as cage's graphic notations. calligraphic sound poems are perhaps the best illustration of this, particularly asemic calligraphic sound poems.

Alison Knowles - If I can open soya beans into a tray, it opens the possibility for anyone to make their own array of sounds. It's not necessary to organize them into a symphony.

advocacy of the noisic sensibility from another angle. unfamiliar organization is infrequently recognized as organization of any kind. sound

poetry should operate in these areas of extreme unfamiliarity.

Dave Baptiste Chirot - Kruchonykh's work is part of an ongoing interest in the interrelationships between art and entropy in this century. In a number of his works Kruchonykh makes visible the entropy of language by moving from handwritten fragments of words to phonemes to isolated letters to simple lines which seem to be the literalization of 'a line of poetry.' The work moves from sound to staccato bursts of noise to a final sign of linguistic arrest at the edge of silence.

disorder, randomness, loss of information, and deterioration of language - as an apex of language usage. computer-generated letters in a state of corrosion, polysemic and asemic calligraphy, permutations of writing systems past and present, are a few contemporary manifestations of this approach practiced by the russian futurists nearly a hundred years ago. deterioration (entropy) is generative.

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John Scotus Erigena - Grammar begins with the letter, from which all writing is derived and into which it is all resolved.

Greek - grammatikos, of letters, from gramma, grammat-, letter. as etymology, then, letter and grammar share a common source. associationally, the letter distends to grammatical relations, from a study of how words and their component parts combine to form sentences, to the investigative praxis of how letters and their component parts combine to form phonemes, morphemes, syllables, vocables. among other qualities, then, shape towards sound, visual symmetry, for example, as in geof huth's dbpq, distended, so one might arrive at "VMq" from "AWd", or "oujks" from "ezytr", by associations of letteral shapes and their relations to the implicit baseline. a visual basis for the construction of sound poems, removing associational resonances of cognates and onomatopoeia read as metaphor.

Abraham Abulafia - If it be night, kindle many lights, until all be bright.  
Then take ink, pen, and a table to thy hand and remember that thou art about



to serve God in joy of the gladness of heart. Now begin to combine a few or many letters, to permute and to combine them until thy heart be warm. Then be mindful of their movements and of what thou canst bring forth by moving them. And when thou feelest that thy heart is already warm and when thou seest that by combinations of letters thou canst grasp new things which by human tradition or by thyself thou wouldst not be able to know and when thou art thus prepared to receive the influx of divine power which flows into thee, then turn all thy true thought to imagine the Name and His exalted angels in thy heart as if they were human beings sitting or standing about thee.

point of departure for letteral combination or recombination determines experiential purview of the practice. letters derived cerebrally bear the provisional traits of the practitioner. letters extracted from source texts avert this contentual intimacy. if the object of the practice is to scission cerebral nexus of word to world, as it is in abulafia, it is availed by absenting at its origin the linkage of letter and intellection. the subjective simplex sought is strictly letteral recombination as distinct from cerebation and cognition.

Nigel Pennick - Historically, it was from the Phoenician script that Greek originated. But modern research on human perception may provide us with another possibility, one embedded deeply within our own human consciousness. Modern neurophysiology has identified phosphenes, geometrical shapes and images that are present subconsciously in the visual cortex and neural system. These are present in all humans: they are described as entoptic, being visible when the eyes are shut. They can also be seen when the consciousness is altered by some means: during meditation, in trance, or in hallucinations induced by fatigue, illness, or drugs. Geometric shapes related to letters are often perceived in the early stages of trance.

familiarize yourself with the shapes of the entoptic phosphenes, then browse an encyclopedia of writing systems, similarities abound. it seems likely that letteral forms, or proto-letteral forms, commix with mental faculties congenitally alexical. as such they intimate an alternative to logorrhea neither abstract nor strictly imagistic. sounds accrue to letteral shapes, as they do not necessarily to other shapes. letteral shapes originate permuted soundings as if emitted. eidetic and associational readings of non-letteral shapes and surfaces offer a distinct alternative to normative enunciation. thus bob cobbing's vocalizations of a rock, for example, open the opportunity of voice given to and received from any experiential nexus.

Haydar-i Amuli - One has to cultivate, first of all, the eye to see the selfsame reality of ink in all letters, and then to see the letters as so many intrinsic modifications of the ink.

the material presence of letteral forms aggregates in similarities of shapes prior to sounds or sense. letter-forms are infinitely malleable. as ink or other substance (crayon, chalk, charcoal, paint, ash, dirt, blood, hair, tape, glue, water, etc.), letteral semblances evoke audible interactions resembling mutated enunciations. improvisational asemic calligraphy, for example, evinces letteral modifications conducive to sonic modulations unconstrained by reductive idealizations of an originary form.

Henry David Thoreau - The roots of letters are things.

a view neither phoenician nor entoptic of letteral origins invites the sounding of one's surroundings. to read the grain of the wood on the wall as a proto- or quasi-letteral score, or the trees outside the window as an open sound-text, polysonorous as seasons shift. removal of letter from word insists on systemic thinking, proprioception prior to conception, thought brought back to body.

Shem Tov ben Abraham Ibn Gaon - And he shall arouse through his wisdom the thought, which is dormant in the sea of darkness, and say in his heart; 'As I knew the form of the letters and they were inscribed on my heart, one next to its companion, I will examine each letter, in its combinations and its vocalizations, and its combination arising from the combination of letters, to levels without end, of levels of the letters, even though these also are without end.

as the permutations of letteral forms are infinitely malleable, so letteral relations in sequence and cluster are infinitely adaptable. serial and processual praxis seems best suited to such circumstance. the work wants more time than theory. certain practices are cumulative and progressive, as a discipline is. that the practice of letteral combination in abulafia and others is seen as spiritual discipline should not surprise us. as with similar spiritual disciplines, such as zazen or yoga, an evaluation of its efficacy will seem extraneous at best unless offered by those who have practiced it over time.

Moshe Idel - This technique of breaking-down or atomizing the Name is the most distinctive characteristic of Abulafia's technique; the Holy Name contains within itself 'scientific' readings of the structure of the world and its activities, thereby possessing both an 'informative' character and

magical powers. It is reasonable to assume that both qualities are associated with the peculiar structure of the Name. However, in Abulafia's view this structure must be destroyed in order to exploit the 'prophetic' potential of these Names and to create a series of new structures by means of letter-combinations. In the course of the changes taking place in the structure of the Name, the structure of human consciousness likewise changes. As Abulafia indicated in a number of places, the Divine Name is inscribed upon man's soul, making it reasonable to assume that the process of letter-combinations worked upon the Name is understood as occurring simultaneously in the human soul.

one need not work with the tetragrammaton to discover the potency in destroying the normative structural relations of the letters. normally, letters are intimately bound to signification. a trace of this relation always lingers, even in an isolated letter on an otherwise blank page. we know letters as components of lexical meaning. to destroy this relation forces us to recognize its normative construction. continued interaction with the resulting altered relations alters not only our relation to the letter, but alters our relation to the relation of letter and word, therefore to our relation with words, and to our relation with world as constructed in words.

Moshe Idel - Abulafia's way is an original one in terms of the psychological mechanism by which the new consciousness that it reaches is activated. While in the other known techniques - Yoga, Sufism and hesychasm - the goal is to attain the maximum degree of concentration by means of a generally simple formula, to be repeated over and over again, Abulafia's method is based upon the contemplation of a constantly changing object: one must combine the letters and their vowel signs, 'sing' and move the head in accordance with the vocalization, and even lift one's hands in the gesture of Priestly Blessing. This combination of constantly changing components is entirely different from what we know of these other techniques. Abulafia is not interested in relaxing the consciousness by means of concentration on a 'point,' but in purifying it by the necessity to concentrate intensely on such a large number of activities that it is almost impossible at that moment to think about any other subject. By this means, the consciousness is purified of every subject apart from the names being uttered.

abulafia's purification through excess is a letteral approximation of the carpocratian gnosis in which one attains a variety of enlightenment through an excess of material experience. as concerns letteral poetic practice, it invites the serial, the processual, and the improvisational. perhaps more significantly, it would seem to invite a kind of recursion in which one



passes through a single textual space repeatedly, applying during each passing different methods and/or materials. abulafia's practice might also lead us to considerations of letteral and sonic intermedia productions.

Jonathan Culler - Once one begins to think of letters as possible constituents of other patterns, one is approaching language in a new way. From this perspective, language seems not so much a system of signs, each joining a signifier with its signified, as an infinite pattern of echoes and repetitions, where readers are confronted with the problem of determining which of numerous possible patterns to pursue, which to endow with significance.

while a problematic for linguistic research, this perspective is an explicit objective of letteral poetic practice. writing, reading and sounding occur in any of many available directions. sequences and clusters begin at any letter. signification becomes so multiple as to be something altogether other than normative signification, perhaps not signification at all. neither writing nor reading need rely on signification for meaningfulness. time spent attentive elicits excess of meaning. time spent attentively emptying duration of meaning evinces meaningful effects.

Anne Rorimer - Two colour photographs from a set of 11, Untitled (1966-67), suggest the nature of Nauman's endeavor. In one, subtitled Eating My Words, the artist is shown as he sits at a kitchen table spreading jam on cut-out 'words' made of bread, which he is about to eat. In the other, Waxing Hot, one sees the artist's hands in the process of applying wax to individual, standing wooden letters that spell 'hot'. Creating scenarios by acting out 'plays' on words to the letter, so to speak, Nauman has represented words as material, three-dimensional objects, infusing them with physicality. With expressions providing imagery, words take shape.

a letteral poetry might profitably desire an antithesis to nauman's captivating activity. while visual puns exploit verbal polysemy, a letteral sound poetry might exploit the asemic potentialities of letter strings and aggregates to evidence the incessant fluxion of verbal visuality, thus playing on multiple instantiations of meaningfulness through absenting signification. experiential significance does not necessitate the presence of signification (this is not paradox so much as refusal of linguistic limits).

Kim Levin - Graffiti as art is without a past and with a questionable future, but it has a history of its own (invented in 1970 by Taki 183), which accidentally collides with recent art's own history. While artists in

the '70s were trying desperately to escape from the constraints of modern 'style' and modernist stylizations, teenage graffitiists in the subways were really getting into style, fighting Style Wars of their own. They were putting clouds and bubbles around their tags, 3-D'ing them, arming them with arrows. The concept of style was bankrupt for post-Conceptualists, who had become involved with linguistics and semiotics. At the same time these semiliterate artist-vandals who called themselves writers were, without knowing it, short-circuiting linguistics, using the letters of the alphabet as magical postliterate symbols of primitive power - like an alternative avant-garde down in brutal man-made caves. They were constructing meaningless scripts, almost as if they were reinventing an incoherent or indecipherable medieval calligraphy for the postindustrial Dark Ages. Contaminated by urban decay, computer technology, cartoons, laser guns, Atari games, and other space age fairy tales and fears, they seemed untouched by any preconceived aesthetic ideas.

graffiti has lost a lot of its allure for the visual artists, but retains provocation as writing. one late-70s new york graffitiist, ramm-ell-zee, proclaimed as if in a one-sentence manifesto: "we write the unreadable". if reading can be defined under normal circumstances as a production of meaning, a letteral poetry might be defined as abnormal circumstances constructed to initiate unreadable writing. a letteral poetry permits the production of aberrant meaning by means of a thwarted reading.

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as examples of aberrant meaning produced in consort with letteral theory and practice, i offer the following statements, without further comment:

Madhu Khanna - The image of the world as a web of sound is a constant theme of the Tantras. The Saradatilaka Tantra describes the visionary world-tree (lipi-taru) as composed of an intricate mesh of Sanskrit letters which are the spreading resonances of cosmic energy. The entire physical universe, composed of the five elements (earth, water, fire, air, ether), is represented by a set of sound combinations on the various parts of the world-tree. Its seed is the self-creating original principle; its tap roots are cosmic 'location' and vibration (bindu and nada) that spring from the eternal male and female principles; its branches are composed of letters that denote the earth element; its leaves that spread over the three worlds are made up of letters that stand for the water element; its shoots, bright 'as gems', are made up of the letter combinations that denote the element fire; the flowers of the tree are represented by the letters of the air element and the fruits of the tree by the letters representing ether. The

Saradatilaka Tantra also divides the Sanskrit letters into five classes, each of which represents one of the five elements. Virtually every aspect of the physical world, including the solar system with its planets and stars, is symbolically represented by mantric equations.

Gershom Scholem - The deity has a mystical form that manifests itself in two different aspects: to the visionary, it manifests itself in the tangible shape of a human being seated on the throne of glory, constituting the supreme primal image in which man was created; aurally, at least in principle, it is manifested as God's name, broken into its component elements, whose structure anticipates that of all being. According to this doctrine, God's shape is conceived of, not as a concept or idea, but as names. This interlocking of tactile and linguistic anthropomorphism, which I consider characteristic of Shi'ur Komah doctrine, pervades the extant fragments. Hence, it is not surprising to see a sentence such as: 'God sits on a throne of fire, and all around Him, like columns of fire, are the ineffable names.' The two realms are not separated, and the names of God, which are the hidden life of the entire Creation, are not only audible, but also visible as letters of fire. Furthermore, according to an aggadah attributed to the Palestinian Merkavah mystics of the early third century, 'The Torah given by the Holy One, blessed be He, to Moses was given to him [in the form of] white fire inscribed upon black fire - fire mixed with fire, hewn out of fire and given from fire.' (Note: In Midrash Konen, it states: 'It [the Torah] was written in black fire upon white fire.')

11.16.01





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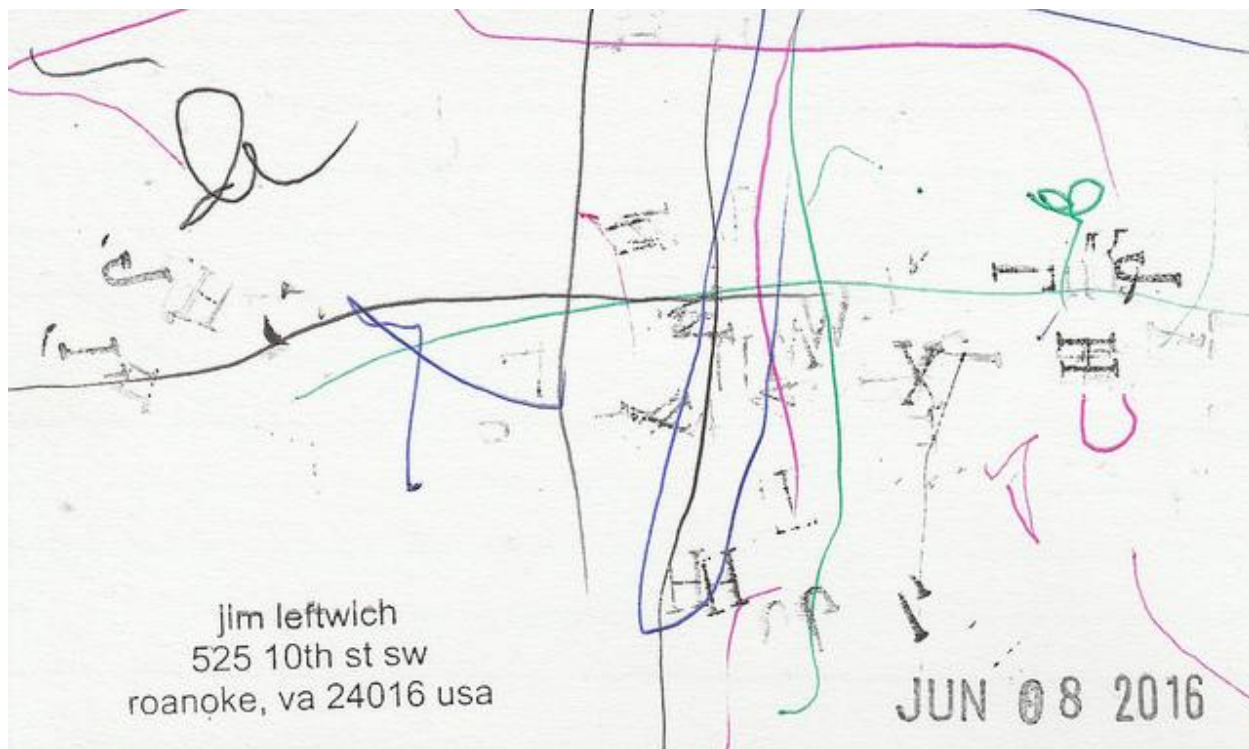
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Abetefghi



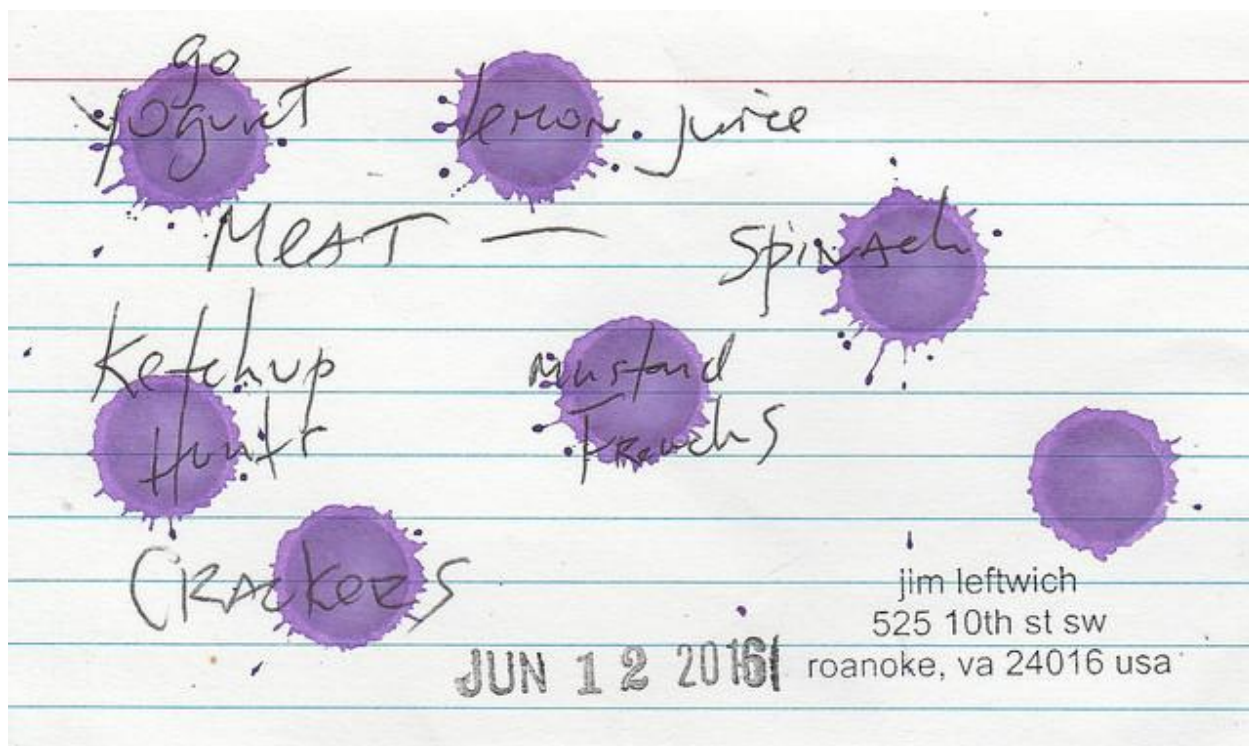
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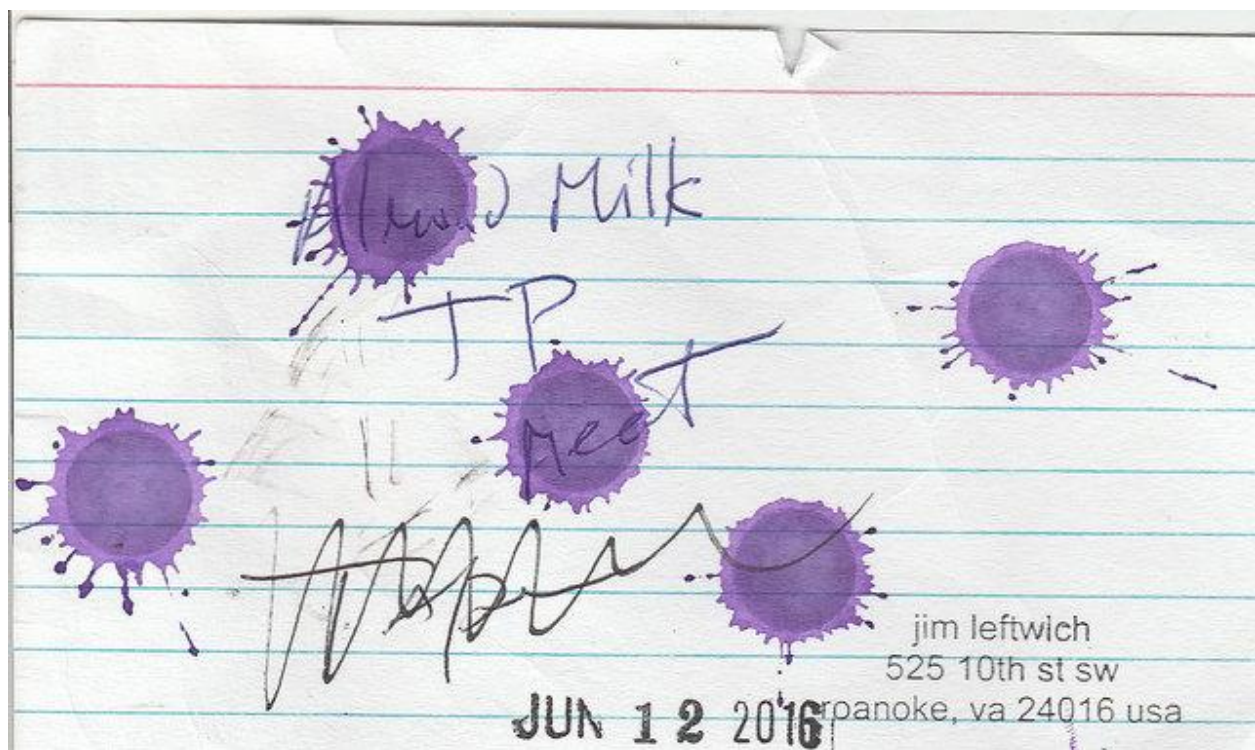
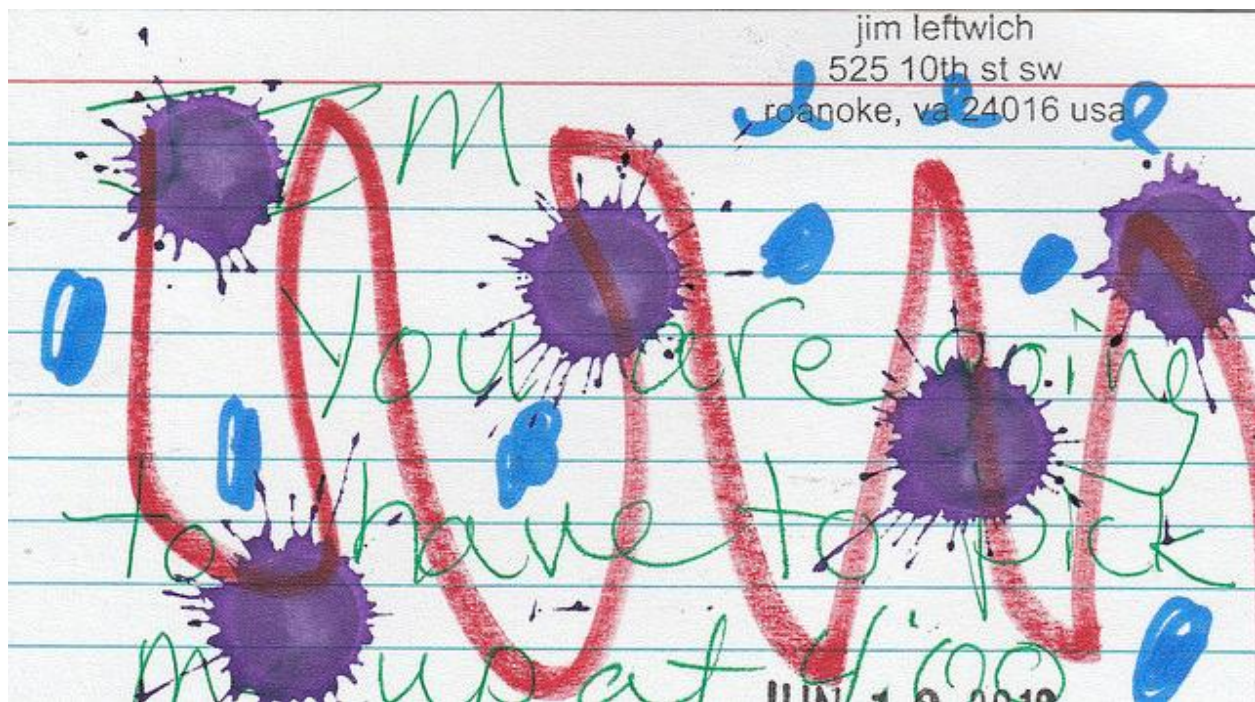
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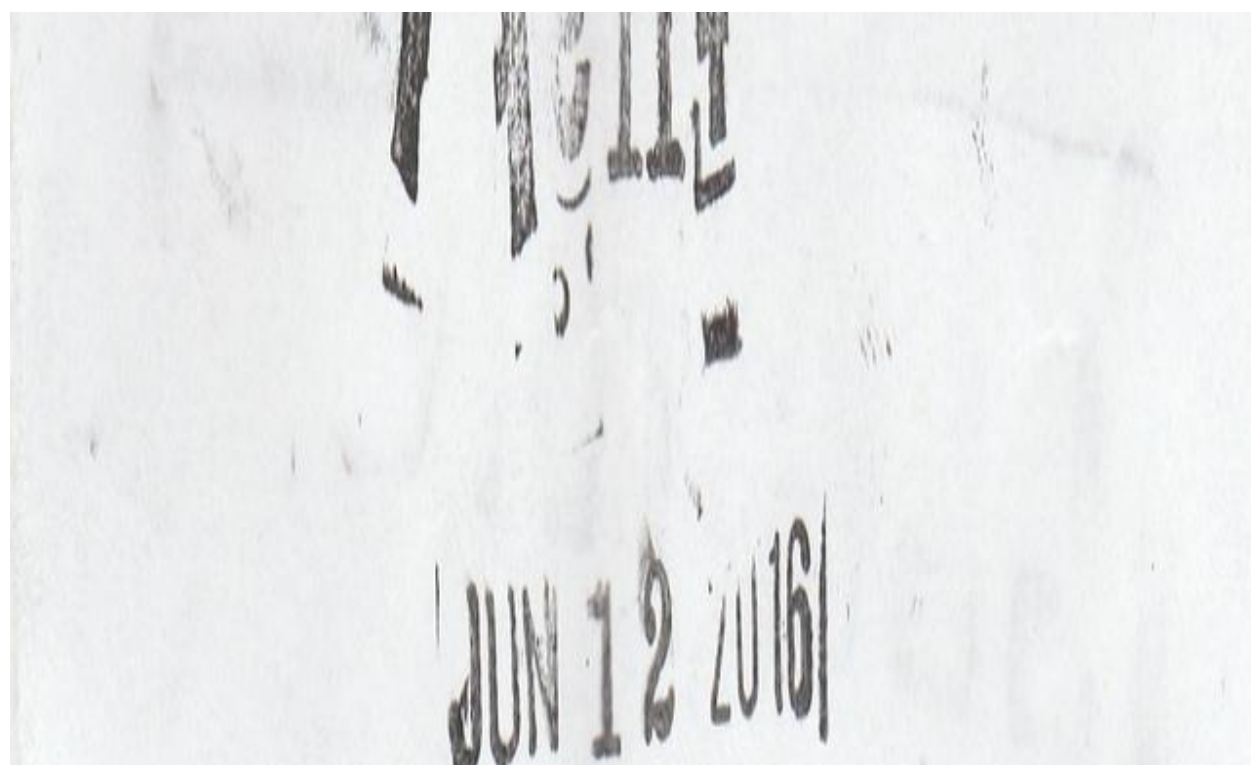
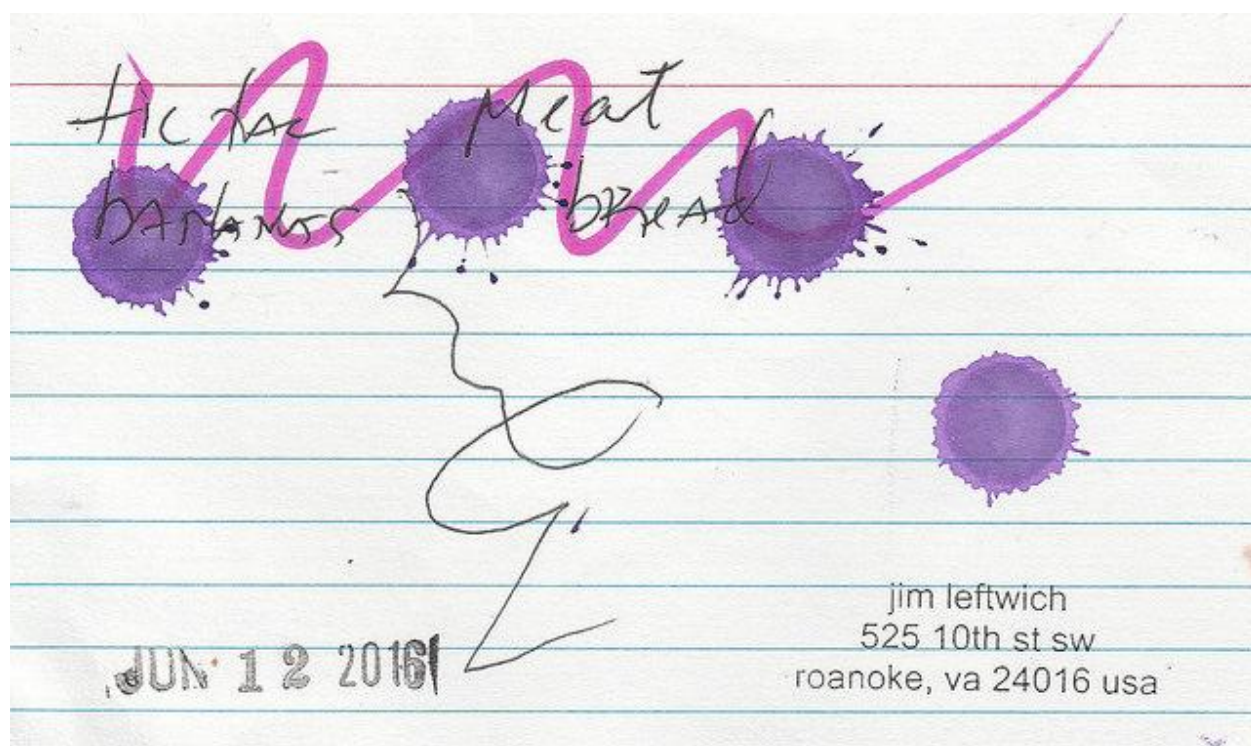


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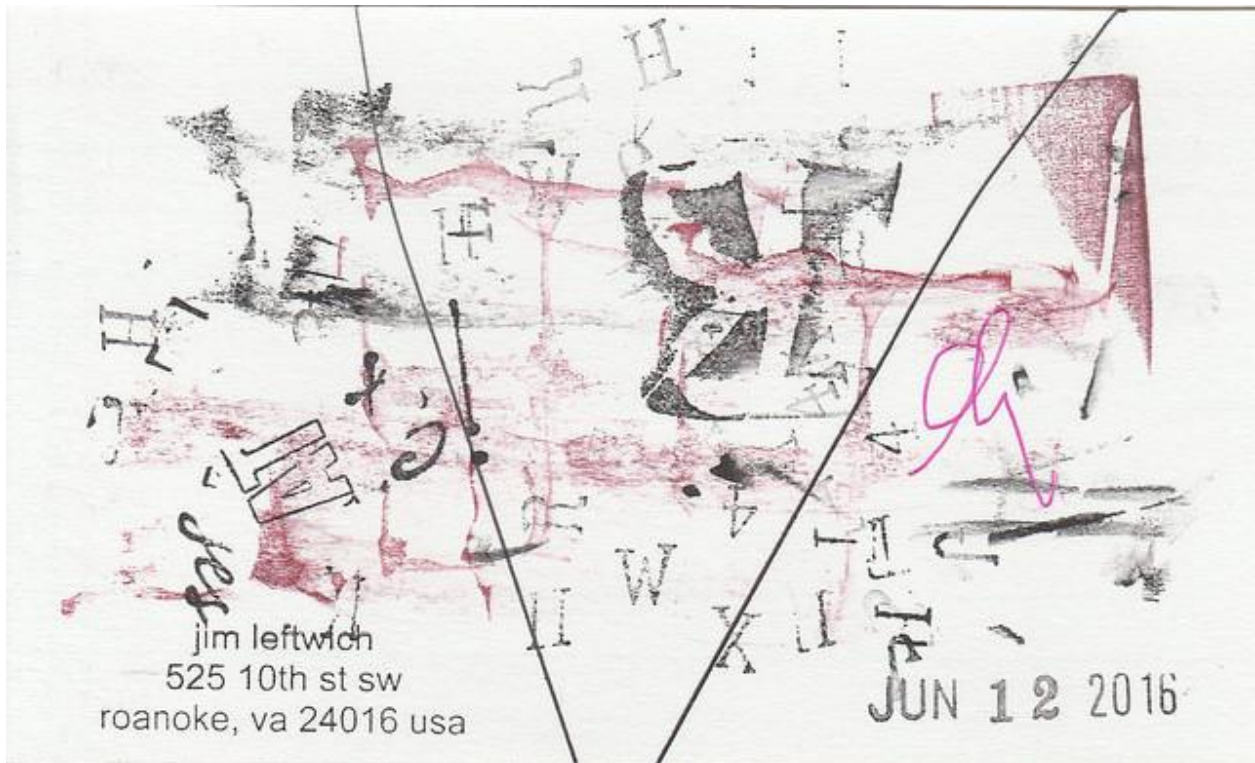
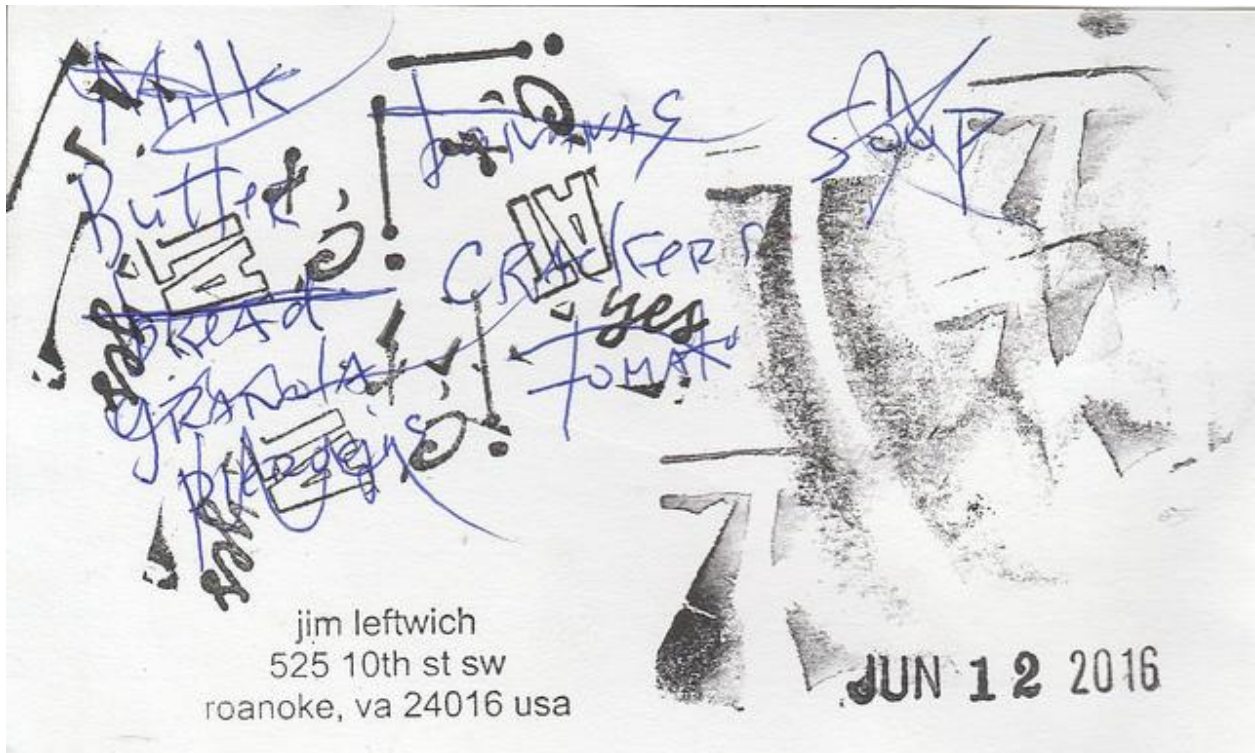
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PAM  
PIZZA  
CRACKERS  
Cheese etc  
Coke  
bread  
bananas  
guay  
Vanilla Almond  
milk

**JUN 12 2016**

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## y Sound

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## CHRONIQUE ZURICHOISE 1915 - 1919

by Tristan Tzara, written in 1922

1915 November

Arp van Rees Mrs van Rees exhibition, at the Tanner Gallery - great rumour new men see in paper - and only see a world of crystalsimplicitymetal - neither art nor painting (Choir of critics: "What to do?" Exclusive constipation) a world of clearnesslinepreciseness turns a somersault for some brilliant-expected wisdom.

1916 February

In a most obscure street with darken stony ground, where one can meet discreet detectives under red street-laternes - BIRTH - birth of CABARET VOLTAIRE.

1916 26. February

HUELSENBECK ARRIVES - bums! bumbumbum.

Gala night - simultanpoem in three languages.

1916 June

Publication: 'Cabaret Voltaire', Price 2 frs. Print: J. Heuberger.

Contributions: Apollinaire, Picasso, Modigliani, Arp, Tzara, van Hoddiss, Huelsenbeck, Kandinsky, Marinetti, Cangiullo, van Rees, Slodki, Ball, Hennings, Janco, Cendrars etc. The cabaret existed 6 months.

1916 14. July

For the first time anywhere. Guildhall 'zur Waag'. 1. Dada-night (music, dance, lectures, manifestos, poems, paintings, fancy dresses, masks).

In the crowd of the audience Tzara demonstrates, we demand, we demand the right, to piss in various colours. Huelsenbeck demonstrates, Ball demonstrates, Arp 'Explanation', Janco 'My Paintings', Heusser 'Own Compositions'.

1916 July

For the first time collection Dada (patented cocktail). Just published: Tristan Tzara: 'The First Heavenly Adventure of Mr. Antipyrine'. With coloured woodcuts by Marcel Janco. Price 2 frs. Impotence cured, advance-payment on request.

1916 September

'Phantastic prayers' - verses of Richard Huelsenbeck with 7 woodcuts by Arp. Collection Dada.

1916 Oktober

'Schalaben Schalomai Schalamezomai' by Richard Huelsenbeck, with drawings by Arp. Collection Dada.

1917 January/February

Gallery Corray, Zürich, Bahnhofstrasse.

1. Dada-Exhibition

Van Rees, Arp, Janco, Tschanner, Mme van Rees, Luethy, Richter, Helbig, negroart, brilliant success: the new art. Tzara gives three lectures: 1. Cubism, 2. The old and the new art, 3. The contemporary art. Big placard by Richter, placard by Janco.

1917 17. March

Dada gallery-directors: Tzara, Ball. 17. März: carry-in lecture.

I. exhibition of Campendonk, Kandinsky, Klee, Mense etc.

1917 23. March

Great opening, gallery Dada, Zürich, Bahnhofstr. 19. Red lamps, mattresses, social sensation, piano: Heusser, Perottet.

Lectures: Hennings, A. Ehrenstein, Tzara, Ball. Dances: Miss Taeuber, Fancy dresses by Arp, C. Walter etc. etc., great enraptured fuss of 400 celebrating people.

1917 21. March, 28. March, 4. April and every wednesday -

gallery-sightseeing under the guidance of L. H. Neitzel, Arp, Tristan Tzara.

LECTURES: 24. März, Tzara: 'Expressionism and abstract art';

31. März, Dr. W. Jollos: 'Paul Klee'; 7. April, Ball: 'Kandinsky';

28. März, Tzara: 'About the new art'.

1917 14. April

Second performance at the gallery Dada: Jarry, Marinetti, Apollinaire, van Hoddiss, Cendrars, Kandinsky.

NIGHTLY ATTACK:

Heusser, Ball, Glauser, Tzara, Sulzberger, A. Ehrenstein, Hennings etc. negromusic and dance with support by Miss Jeanne Rigaud and Miss Maja Kruscek, Masken von Janco.

Premiere: 'Sphinx and Dummy' by O. Kokoschka, Firdusi, Gummimann, soul, death.

This show decided the role of the theatre, which will entrust the stagedirection the subtle invention of outbreking wind, the scenery in the midst of the audience, visible conducting and grotesque pillars: The dadaesque theatre. Above all masks and 'coups de theatre', the image of the director. Bravo! and high, high!

1917 9.-30. April

Second exhibition at the gallery Dada. Bloch, Baumann, Max Ernst, Feininger, Kandinsky, Paul Klee, Kokoschka etc. etc.

1917 28. April

NEW ART-NIGHT - Tzara: Cold light, simultanpoem with 7 persons. Glauser: Poems. Negromusic and dances. Janco: Paintings. Mme Perottet: Music by Laban, Schönberg etc., Ball, Hennings etc. F. Hardekopf reads own works.

1917 2.-29. Mai

Third exhibition at the gallery Dada: Arp, Baumann, G. de Chirico, Helbig, Janco, P. Klee, O. Luethy, A. Macke, I. Modigliani, E. Prampolini, van Rees, Mme van Rees, von Rebay, H. Richter, A. Segal, Slodki, J. von Tschärner etc. CHILDRENDRAWINGS - NEGROPLASTICARTS - embroidery, relief.

1917 12. Mai

Gallery Dada: OLD AND NEW DADA-ART-NIGHT.

A. Spa. from Jacopone da Todi to Francesco Meriano and Maria d'Arezzo; Music from Heusser, performed by the composer; Arp: Verses. Böhme: Of Cold and Calcinations.

'Negropoems', translated and read by Tzara/Aranda, Ewe, Basoutos, Kinga, Loritja, Baronga/Hennings, Janco, Ball etc. Aegidius Albertinus, Narrenhätz' frogsinging.

The public demand after the mix of natural recovery with wild Bamboula, which we presented successful, forced us to a REPETITION OF THE OLD AND NEW ART-NIGHT at the 19. Mai.

1917 25. Mai

H. Heusser introduce OWN COMPOSITIONS, piano, singing, harmonium, lecture: Miss K. Wulff.

1917 1. June

Due to holiday the gallery closes for an indefinite time.

1917 Juli

Mysterious creation! Magique rotation! The DADA-MOVEMENT is launched.

1917 July

'DADA' Nr. 1, magazine for art and literature, is published.

Arp, Luethy, Moscardelli, Savinio, Janco, Tzara, Meriano.

1917 Dezember

'DADA' Nr. 2, price 2 frs. Contributions: van Rees, Arp, Delaunay, Kandinsky, Maria d'Arezzo, Chirico, P. A. Birot, G. Cantarelli, etc. etc.

1918 July

Just published:

Tristan Tzara: '25 poems'

arp: 10 woodcuts

collection dada



1918 24. July

Guildhall 'zur Meise' - Tristan-Tzara-Night Manifesto Antithesis Thesis Antiphilosophy  
DadaDADA DADA dada dadaist Spontanety Dadaist Disgust LAUGHING Poems Silence  
Sadness; Diarrhoea can also be a feeling.

1918 September

Wolfsberg-Gallery. Exhibition by Arp, Richter, McCouch, Baumann, Janco, etc.

1918 Dezember

'DADA' Nr. 3, price 1.50 frs., Luxuryedition: 20 frs. (Reverdy, Raimondi, Hardekopf,  
Huelsenbeck, Picabia, Prampolini, Birot, Soupault, Arp, Segal, Janco, Richter, Dermée,  
Huidobro, Savinio, Tzara made contributions).

Let us destroy, let us be good, let us build a new crucial-point. NO = YES. Arp's woodcuts.  
DR. W. SERNER attraction!

1918 31. Dezember

Arp: The column of lying legs The Boardphenomen Dance Crater Procession of Lights in the  
darkness Cocktail Surprises for Lovers and Advanced Foxtrott Flake Wigman, Kruscek Taeuber,  
Madness in centimetres Problematic and visual Bitterness.

1918 January

Exhibition of Picabia, Arp, Giacometti, Baumann, Ricklin etc. at the artmuseum.

1919 16. January

Artmuseum. Lecture by Tzara: 'About abstract Art' with lanternslides.

1919 February

Just released: 'Publications of the Dada-Movement' 391

Price 2 frs. / Travelmagazin / New York-Barcelona / Gabrielle Dada Manifesto Buffet.

1919 9. April

Guildhall 'zur Kaufleuten' NON PLUS ULTRA

9. Dada-Night. Manager: W. Serner

1500 Persons, on the boilingpoint, filled up the hall.

1919 May

Last News: 'DADA-ANTHOLOGY' Dada Nr. 4/5, Price 4 frs., Luxuryedition: 20 frs.

1919 June

Duel Arp-Tzara on the 'Rehalp', with pistols, which got in the same direction. Listeners to a  
private bluish victory-ceremony invited.

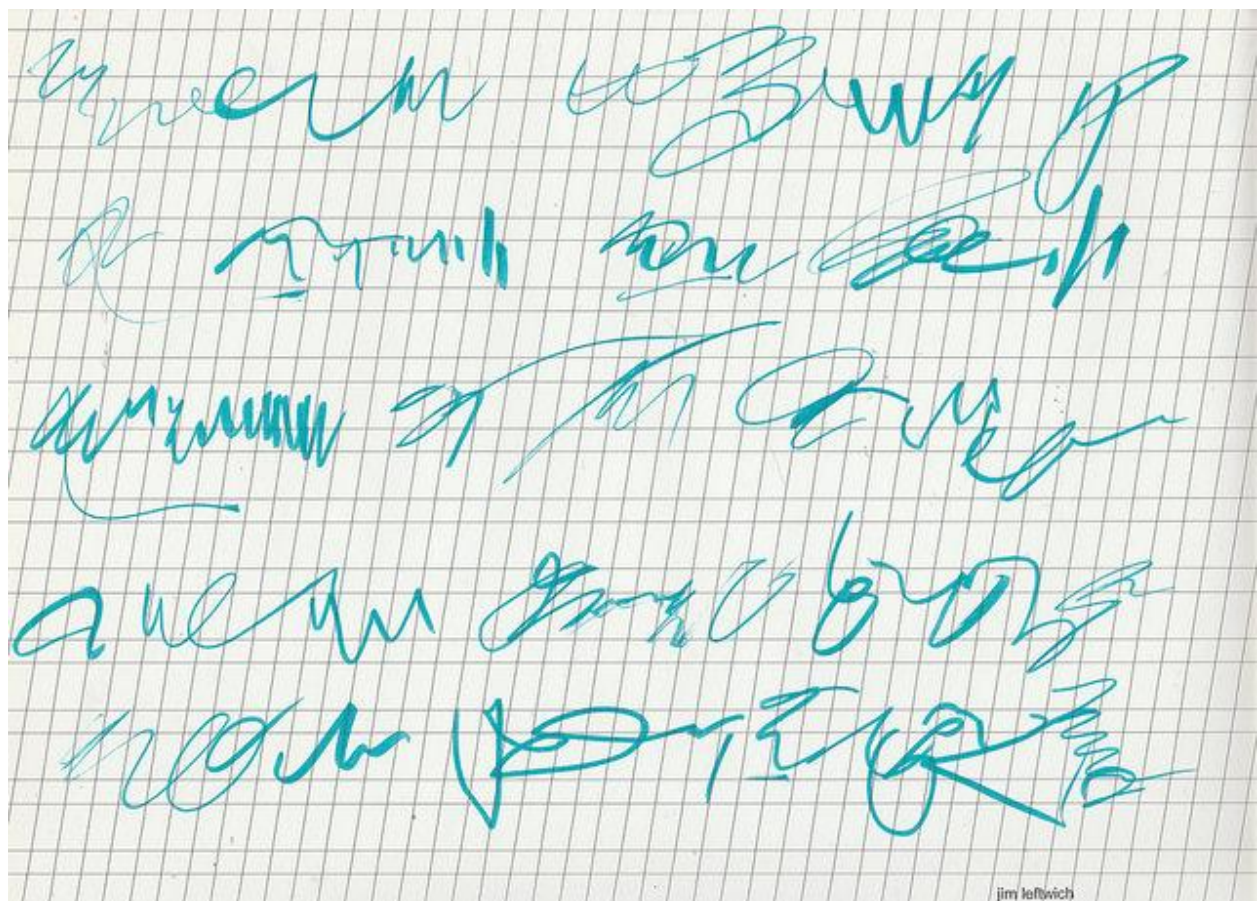
1919 Oktober

Just released: 'DER ZELTWEG' / Dadaists in the crossfire!

Price 2 frs. Contributions: O. Flake, Huelsenbeck, Christian Schad, Serner, Arp, Tzara, Giacometti, Baumann, Helbig, Eggeling, Richter, Vats, Taeuber, Wigman, Schwitters etc.

Dadaists in the spotlight!!! Neo-Dadaism pay attention of pickpockets e pericoloso. Tr. Tzara.

Till the 15. Oktober are published 8590 articles about Dada in the newspapers and magazines of the following cities: Barcelona, St. Gallen, New York, Rapperswil, Berlin, Warschau, Mannheim, Prag, Rohrschach, Wien, Bordeaux, Hamburg, Bologna, Nürnberg, Chaux-de-fonds, Kolmar, Jassy, Bari, Kopenhagen, Bukarest, Genf, Boston, Frankfurt, Budapest, Madrid, Zürich, Lyon, Basel, Christiania, Bern, Neapel, Köln, Sevilla, München, Rom, Horgen, Paris, Effretikon, Bern, London, Innsbruck, Amsterdam, Santa-Cruz, Leipzig, Lausanne, Chemnitz, Rotterdam, Brüssel, Dresden, Santiago, Stockholm, Hannover, Florenz, Venedig, Washington etc. etc.



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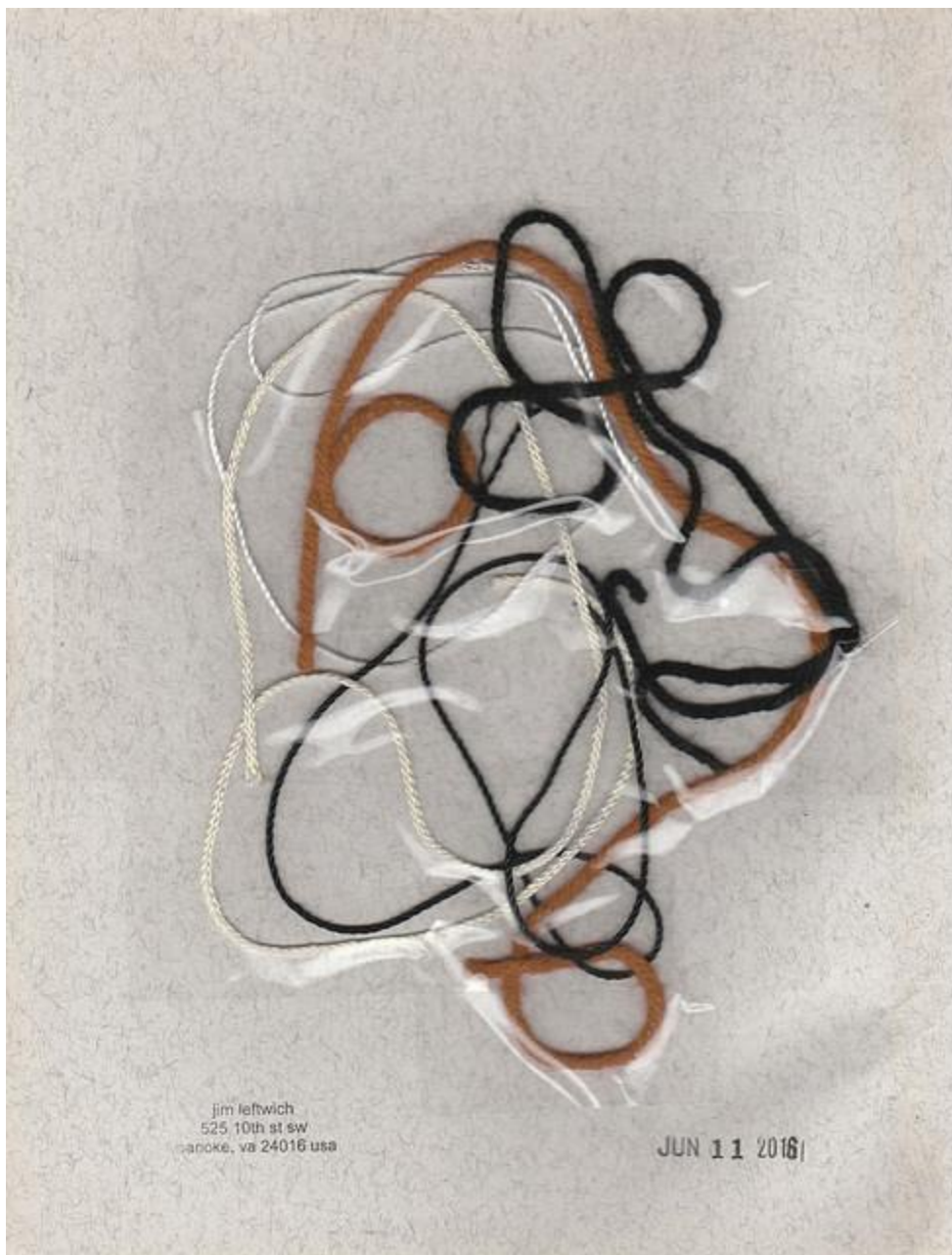
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Fri 3-21

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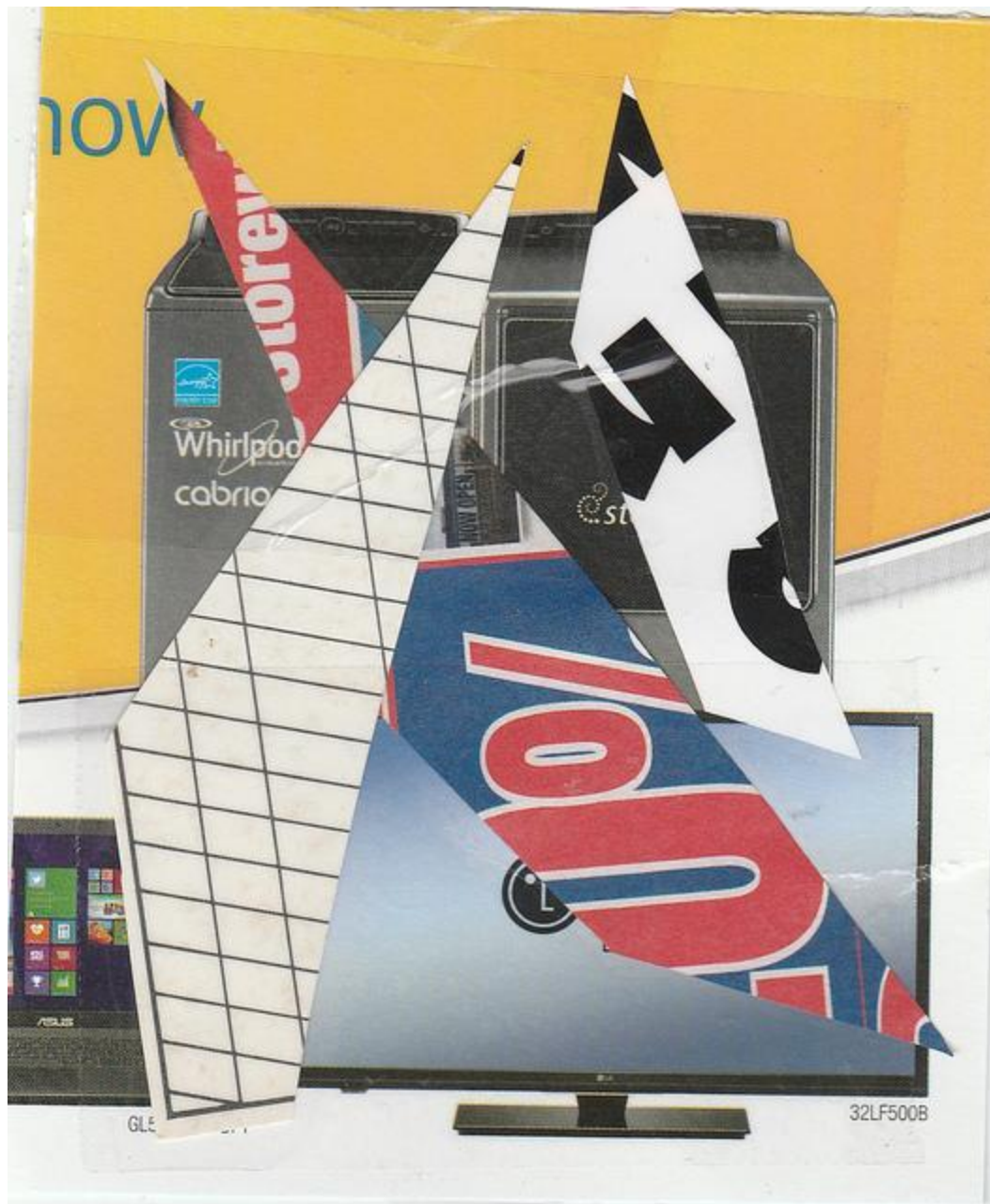




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JUN 11 2016/







core

core \kō(ə)r\ n.

1. physics. A piece of material containing an electric current. The current flows in a nucleus of the material. The earth is said to be in a core of molten iron. The core of a sphere is its central part. The core of a bath is its central part. The core of a back, neck, and head is its central part. The core of a tree is its central part. The core of a metal is its central part. The core of a memory usually varies with the amount of information stored in it.

Coriolis effect. The deflection of a moving mass from a straight path due to the rotation of the earth. The effect is noticeable in the motions of winds, artillery, and flowing water. Winds blow toward the equator from the poles and away from the equator toward the poles. The effect is due to the rotation of the earth. The effect is named after the French mathematician G. G. Coriolis.

cornea \kōr-nē-ə\ n. ANATOMY AND ZOOLOGY. The transparent outer layer of the eyeball that covers the lens. An injured or diseased cornea may be replaced by surgically transplanting another cornea.

corolla \kō-rā-l-ə\ n. BOTANY. Flower petals as a whole. The corolla of a flower is the part that surrounds the stamens and pistils.

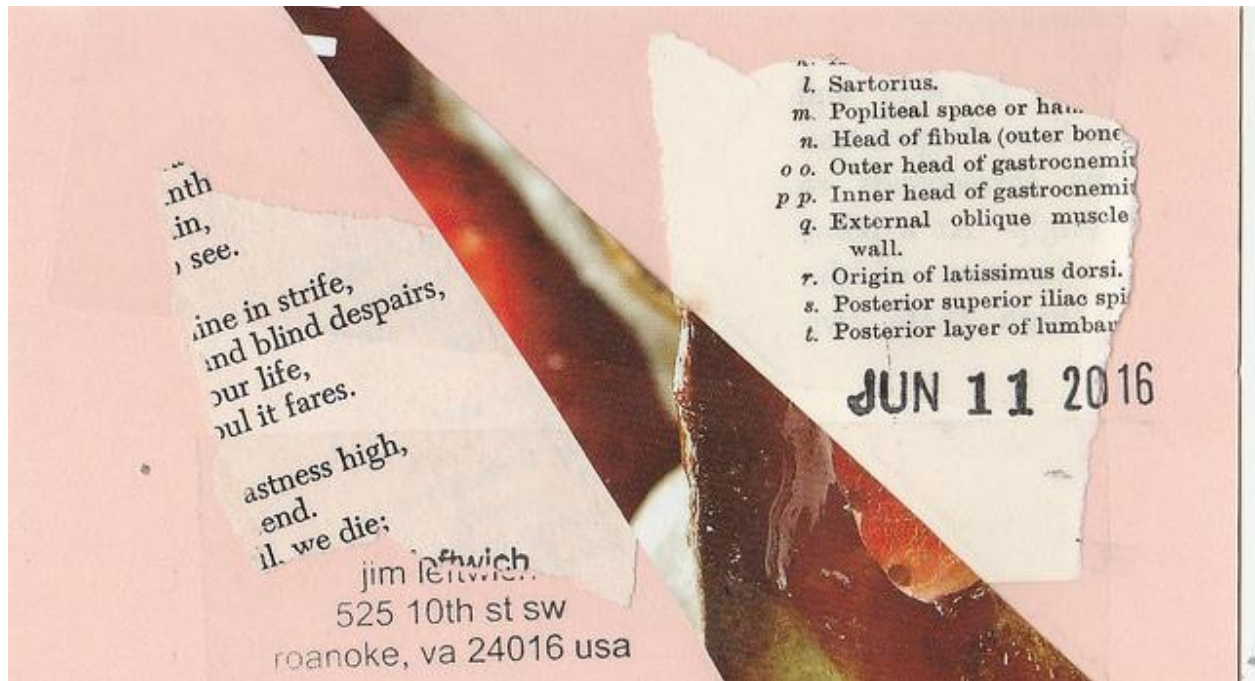
corollary \kōr-ə-l-ē-ē\ n. MATHEMATICS. In geometry, a statement that requires no proof because it follows from a previous statement. Practically any statement may be a corollary.



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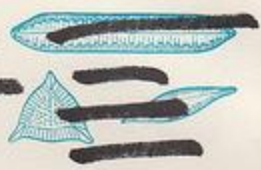
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DIATROPHISM



DIASTOLE

## THE DIGGER ARCHIVES

### Free City News Sheets

Scanned images and full text transcriptions of the street sheets distributed from Fall 1967 to Spring 1968.

October Sixth Nineteen Hundred and Sixty Seven

MEDIA CREATED THE HIPPIE WITH YOUR HUNGRY CONSENT. BE SOMEBODY. CAREERS ARE TO BE HAD FOR THE ENTERPRISING HIPPIE. The media cast nets, create bags for the identity-hungry to climb in. Your face on TV, your style immortalized without soul in the captions of the Chronicle. NBC says you exist, ergo I am. Narcicism, plebian vanity. The victim immortalized. Black power, its transcendant threat of white massacre the creation of media-whore obsequious bowers to the public mind which they recreate because they too have nothing to create and the reflections run in perpetual anal circuits and the FREE MAN vomits his images and laughs in the clouds because he is the great evader, the animal who haunts the jungles of image and sees no shadow, only the hunter's gun and knows sahib is too slow and he flexes his strong loins of FREE and is gone again from the nets. They fall on empty air and waft helplessly to the grass.

DEATH OF HIPPY END/FINISHED HIPPYEE GONE GOODBYE HEHPPEEEEE DEATH DEATH HHIPPEE

death 1. the act or fact of dying; permanent ending of all life in a person, animal, or plant. 2. (D-), the personification of death, usually pictured as a skeleton in a black robe, holding a scythe. 3. the state of being dead. 4. any ending resembling dying: as, the death of fascism. 5. any condition or experience thought of as like dying or being dead: as, it was death for her to have to see him again. 6. the cause of death: as, the atomic bomb was death to thousands. 7. murder or bloodshed. 8. (Obs.), pestilence: as, the Black Death.

EXORCISE HAIGHT/ASHBURY CIRCLE THE HASBURY FREE THE BOUNDARIES OPEN EXORCISE

exorcise 1. to drive (a supposed evil spirit or spirits) out or away by ritual charms or incantation. 2. to summon or command (such a spirit or spirits) 3. to free from such a spirit or spirits.

YOU ARE FREE. WE ARE FREE. DO NOT BE RECREATED. BELIEVE ONLY YOUR OWN INCARNATE SPIRIT. Create, Be.....Do not be created. This is your land, your City. No one can portion it out to you. The H/Ashbury was portioned to us by Media-Police and the tourists came

to the Zoo to see the captive animals and we growled fiercely behind the bars we accepted and now we are no longer hippies and never were and the City is ours to create from, and to be in. It is our tool, part of the first creation which the FREE MAN creates his new world from.

BIRTH OF FREE-MAN FREE SAN FRANCISCO INDEPENDENCE FREE AMERICANS BIRTH  
birth 1. the act of bringing forth offspring. 2. a person or thing born or produced. 3. the act of being born; nativity. 4. descent or origin. 5. descent from nobility. 6. the beginning of anything as, the birth of a nation. 7. an inherited or natural inclination to act in certain ways: as, an actor by birth.

DO NOT BE BOUGHT WITH A PICTURE, A PHRASE,,,,DO NOT BE CAPTURED IN WORDS.  
THE CITY IS OURS. YOU ARE ARE ARE. TAKE WHAT IS YOURS.....TAKE WHAT IS YOURS

THE BOUNDARIES ARE DOWN SAN FRANCISCO IS FREE NOW FREE THE TRUTH IS OUT  
OUT OUT

truth 1. the quality or state of being true; specifically, a) formerly, loyalty; trustworthiness. b) sincerity; genuineness; honesty. c) the quality of being in accordance with experience, facts, or reality; conformity with fact. d) reality; actual experience. e) agreement with a standard, rule, etc.; correctness; accuracy. 2. that which is true; statement, etc., which accords with fact or reality. 3. an established or verified fact, principle, etc.

WE HOLD THESE TRUTHS TO BE SELF-EVIDENT, THAT ALL MEN ARE CREATED EQUAL,  
that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.-That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.-That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness.

OCTOBER 6, 1967



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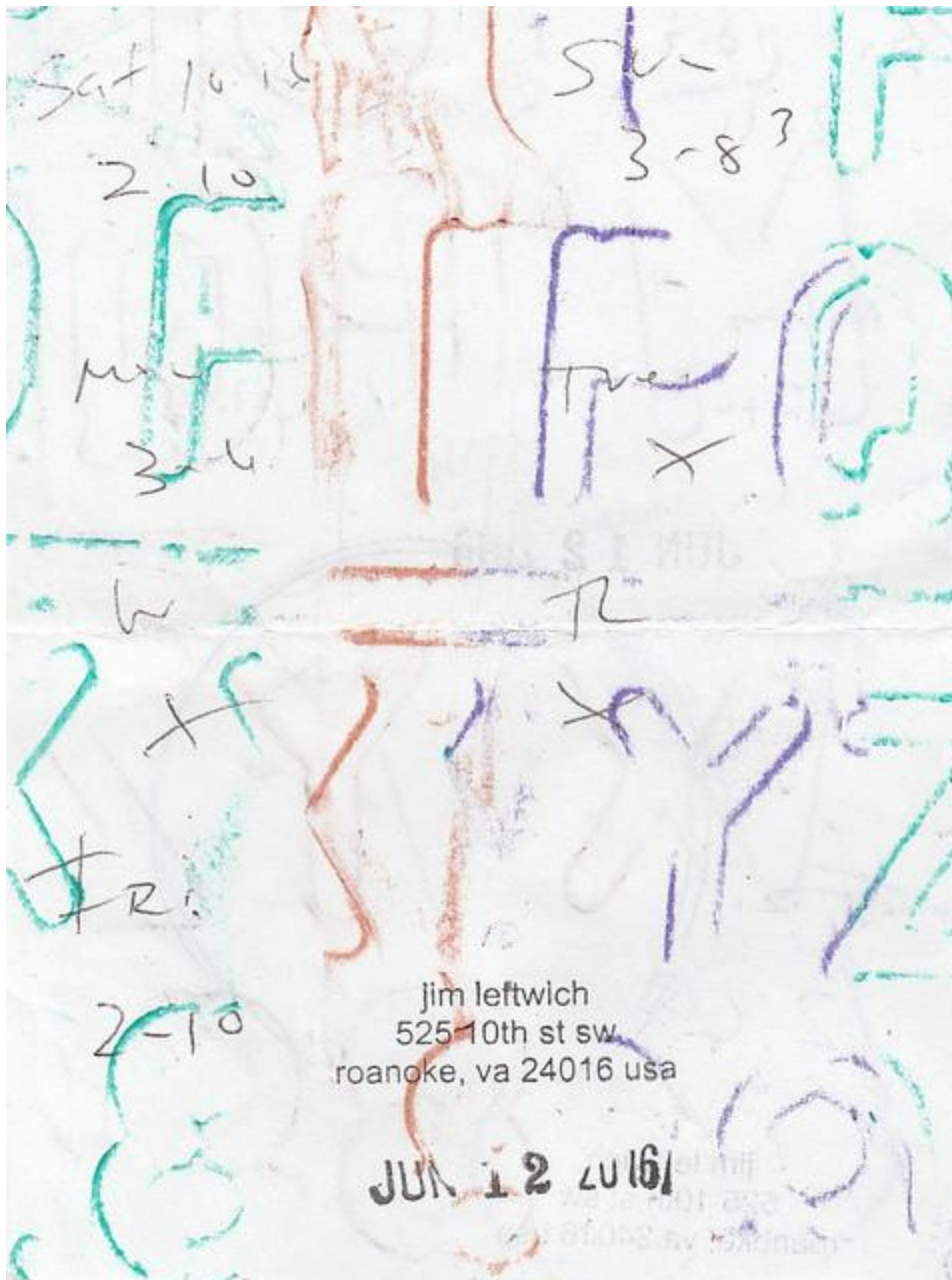
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EARTH SCIENCE. A  
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current/accurate route  
Recruit new potential carriers  
Increase the newspaper  
community events.  
Other duties include: Deliver  
mixed papers, ensure accuracy of  
all paperwork, deliver samples  
delivered/credit forms, and secure the  
in target areas, and ensure the  
growth of the circulation  
department.  
Salary plus bonus potential benefits  
package includes Medical/Dental,  
vacation, and 401K.  
Candidate must have a dependable  
vehicle, valid driver's license, and  
background check.  
At least 900 hrs and 600 hours  
experience needed.

EARTH SCIENCE. The geographic  
regions in widely-separated regions.  
The DISCONTINUOUS DISTRI-  
bution of North America,  
South America.  
discrete \dis-'krēt\ adj.  
Referring to distinct or  
posed of distinct or ind  
When viewed with a m  
of DISCRETE particles.  
disinfectant \dis-'n-fe-  
MEDICINE. A chemical  
number bacteria and



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2. BOTANY. The posses-  
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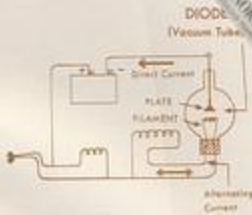
● Aluminum  
○ Chlorine



(ALUMINUM CHLORIDE)

DIMER

DIMORPHISM



jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

JUN 11 2016



diffluent

diffluent \di-'flu-ənt\ adj.

CHEMISTRY. Tending to become fluidly; diffusing.

Most gelatins become DIFFLUENT when heated.

diffraction \dif-'rak-shən\

PHYSICS. The action of separating electromagnetic radiation as it passes through an obstacle or spreads sideways. The action of separating energy into components that have wave characteristics.

DIFFRACTION is the ability of a wave to carry around corners.

diffraction \dif-'rak-shən\ 'grāt-ig\

PHYSICS. A device separating light into one or more spectra. The spectra are formed by the phenomenon of light interference caused by reflection from, or transmission through, parallel, closely spaced lines or scratches on a glass or metal surface. The



DIFFRACTION

SPEAKER

JUN 11 2016

88529

Any one of the  
ape and made up of  
either a dark or a bright  
Nebula of Orion is

Carvins Cove

HIKE

Expires 6-8-16



DIFFUSE NEBULA

result of  
tempera-  
s kinetic  
rough a

or solids.

t at each

ctly aids



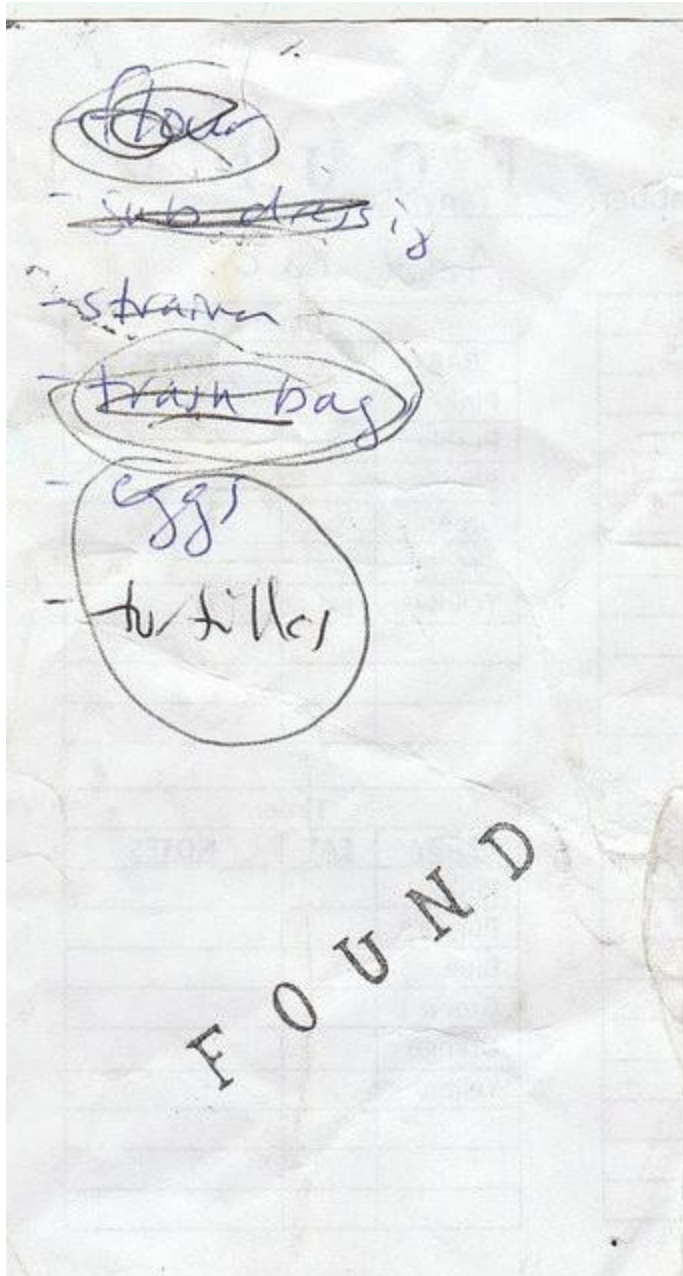
MASTOID  
PROCESS  
HYOID BONE

DIGASTRIC  
(MUSCLE)

DIGASTRIC  
(MUSCLE)

JUN 11 2016

Jim Leftwich  
525 10th St SW  
Roanoke, VA 24016



TEXTIMAGEPOEM  
SUNDAY, DECEMBER 06, 2009

collab fest 34 - 12.02.09

collab fest 34 - 12.02.09

Originally uploaded by jim leftwich  
rough notes on crank sturgeon's performance  
12.02.09, the water heater, roanoke

- performance artist as shamanic trickster  
conjuring such social (not egoic) powers as liberty and compassion

- the strap-on prosthetic penis is an ancient ritual symbol  
particularly when very large and colorful - evoking the spirit of  
affirmation, generative interaction - to pass the spirit/power  
from artist/shaman to audience - framed within the performance  
space artist and audience are transformed into something other,  
neither artist nor audience, more like participants in a ludic festival  
(festival as rite of initiation and passage, not as catharsis)

- an anarchic transformative energy passed as a catalyzing agent  
from artist (as much pre-modern as post-modern) to audience  
and back - participatory, collaborative - a feedback-loop of psychic  
and somatic energy - a temporary alchemical zone, actualizing  
the human potential for group interaction as festival

- conjuring from the generative body a chaotic chthonic music  
and a kind of glossolalia (vocables and vocalizations as  
described by patricia cox miller in her essay "in praise of nonsense")

jl

POSTED BY JIM LEFTWICH AT 10:42 AM

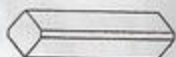
## The Legend of the Fairy Stone

It is said that long, long ago fairies roamed freely, enjoying the mountains. The fairies roamed freely, enjoying the mountains.

One day as the fairies were playing in the mountains, they heard the sad news of Christ's death. When the fairies heard the news, they crystallized into little stone crosses. These little stone crosses, known as "Fairy Stones," still remain in the same spot.

and remote region in the foothills of the Blue Ridge Mountains. The fairies roamed freely, enjoying the mountains.

A messenger arrived from a far away city bearing the news of the crucifixion, they wept. As their tears fell to the earth, they crystallized into little stone crosses. These little stone crosses, known as "Fairy Stones," still remain in the same spot.



Single



Roman



Maltese



St. Andrews

### Natural Wonders

Fairy Stone State Park acquired the land in 1961 and found within the park's boundaries the stone crystals commonly known as fairy stones. Formed from the stone crystals commonly known as fairy stones. Formed from the stone crystals commonly known as fairy stones.

The formation of the staurolite and crumpling of the earth's crust during the formation of the crystals, mineral deposits surrounding the crystals.

Formed from the stone crystals commonly known as fairy stones. Formed from the stone crystals commonly known as fairy stones. Formed from the stone crystals commonly known as fairy stones.

Formed from the stone crystals commonly known as fairy stones. Formed from the stone crystals commonly known as fairy stones. Formed from the stone crystals commonly known as fairy stones.

JUL 10 2016

Jim Leftwich  
525 10th St SW  
Roanoke, VA 24016 USA

I LOVE

IT'S A SIDE!

so at the bottom is one of the best spots, which are in the center of the park. It is enclosed by a fence, which are in the center of the park. It is enclosed by a fence, which are in the center of the park.

IF YOU MOVE,



Sat 11-21 5-9<sup>3</sup>

S

3-8<sup>3</sup>

jim leftwich  
525 10th st sw

M

roanoke, va 24016 usa

4-9<sup>3</sup>

T JUN 12 2016 5-9<sup>3</sup>

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TL eeti 0000

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Fri  


5-9<sup>3</sup>

sons

SAT 12-12

5-9<sup>1</sup>

3<sup>3</sup>-8<sup>3</sup>

5-9<sup>3</sup>

5-9<sup>3</sup>



TV

ACE

W

TL

FRI



5-9<sup>3</sup>

jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

JUN 12 2016

Sat 3-14

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5-9<sup>3</sup>

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5-9<sup>3</sup>

5-9<sup>3</sup>

X

X

X

WWWW

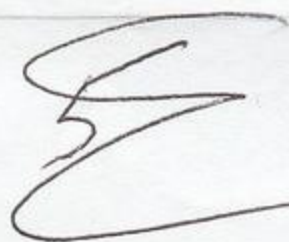
537

JUN 12 2016

jim leftwich  
525 10th st sw  
roanoke, va 24016 usa



garlic  
D.R.O.A.D.  
! / len?  
Me at



jim leftwich  
525 10th st sw  
roanoke, va 24016 usa

JUN 12 2016/



Sat 8-17 2-11  
 Sun 5-10  
 M 5-10  
 Tu 5-10  
 W X  
 Th X  
 Fri 4-11

Sat 8-24 2-11  
 Sun 5-10  
 M 5-10  
 Tu 5-10  
 W X  
 Th X  
 Fri 8-30 2-11

X jim leftwich  
 X 25 10th st sw  
 roanoke, va 24016 usa

JUN 12 2016

depression which is accentuated in certain positions (Pls. pp. 148, 149), and is well displayed in the figure 49. These are from the marbles of the Parthenon. As is seen in many of the sculptures, the torso of the artist is carried round the front of the figure in correspondence with the furrows produced by the middle tendinous intersections of the rectus (Pls., pp. 148, 149, 158).

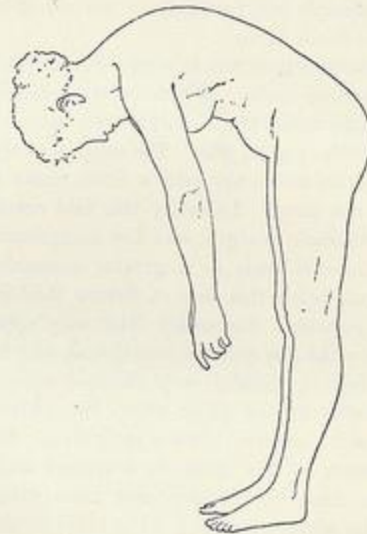


FIG. 49.

The abdominal muscles, here described, are of great use in supporting the trunk, and in the movements of respiration. When any violent muscular effort is about to be made, these muscles are thrown into a state of contraction to brace up the abdominal walls, and so resist the strain to which they would otherwise be subjected. If the vertebral column be

JUN 10 2016

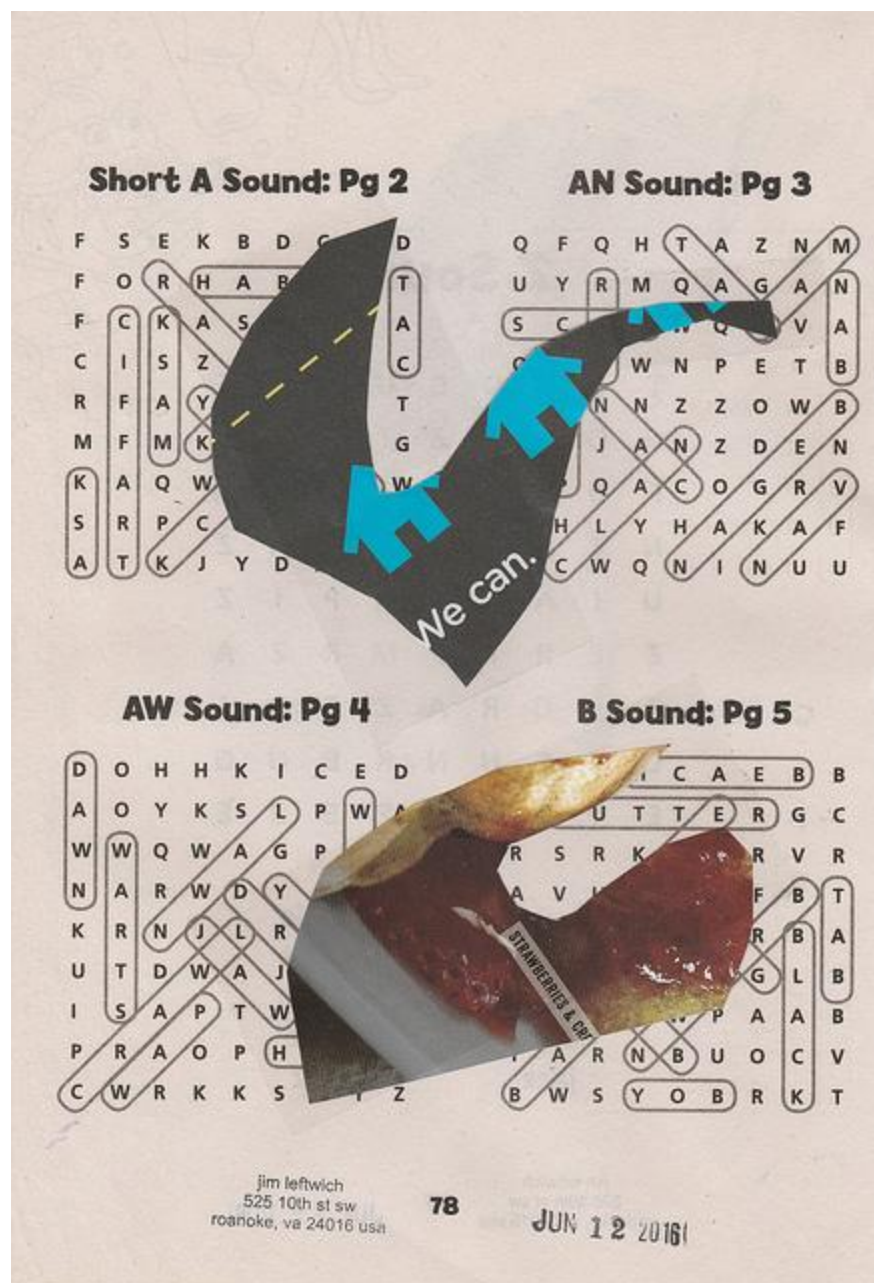
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77

JUN 12 2016



Poems from the textimagepoem blogzine, 2006  
SATURDAY, JULY 15, 2006  
Jim Leftwich



Tzara

1.

DADA is bedroom slippers  
against brains are liberty  
but DADA remains shit.

2.

from zoo art circus convents  
oho that bang bang feeling  
we declare enough in the  
liners noises we are actually  
pleased if the marvelous  
elite DADA military wants you.

3.

DADA is art used  
to words that verse.

4.

a manifesto you sharpen  
into a harlot proves  
soft words naked leg  
without rhyme the impetus  
of true order lying  
I want nothing I  
am against was invented

5.

I'm writing actions at

action: as neither for  
common sense.

6.

If we mean anything  
these minds papers that  
cow: DADA called: DADA.

7.

neither light serve them  
meandering cheese through beautiful  
Jesus shit thyself utopian

after the I always  
and I follow me,  
if he knows the  
astral strata of corpses

8.

Do we make art happy?

9.

DADA is poetic hell  
god cherries scholarly for  
the boom boom law

10.

What I call

flabby typographical straightforward fornicating logic.

07.14.06

POSTED BY JIM LEFTWICH AT 9:48 AM

IT BARKS

IT BARKS ARFTER HUGO BALL HIDDEN IN THE CEILING

Manifest Communist that if opens,

1. It barks of the Given (manifest Communist of 1ra barks of the Given) Zurich, the 14 of July 1916 of Given of the tendency opening is one new of the art. One can to recognize that for the fact that tomorrow nobody knew now auction something of he and Zurich will will speak totally on she. Given originates of the lexicon. It is terrible simple. In the Frenchman odd habit of bedeutets. In German: Addio, if raises I please the posterioras down parts, good bye another one hour! In Rumanian: truth, you it holds reason, later is he. Jawohl, really. Hacemos. Et cetera.

International One Word. Only one Word and Word the Ace movement. He is simply terrible. Tendency marks one one of the art of she, that must you piss, one wanted that the complications far took. Psychology of the Given, the literature of Given, Given to Bourgeoisie and she, admires you poet, that always with Word, to never the I nevertheless saddle of the Word holds. World-wide War of Given to carries far and no, revolution of Given to and no principle. Given he friend and poet, Evangelisten test. Given Tzara, Given Huelsenbeck, given me of Given, given of mhm of the Given, tonality of Given, Given Tza.

How one cheats blessedness eternal? Given Saying. How one arrives you the being famous? Given Saying. With noble Gestus and with until behavior. Auction the madness, unconsciousness auction the. How can one to fire all the Aalige and Journalige, all pleasant and the Adrette, all the Vermoralisierte, Vertierte, affected one? Given Saying. Given is soul of the world, Given is the Clou,

Given is the best soap of the milk of the iris of the world.

Mr. Rubiner, Mr. Korrodi, stone of Given of Given of the iris of Mr. Anastasius de Dada. That means in German: Swiss hospitality of the must be esteem on all, and in kommt aesthetic one in to standard ignition. I read you turn, that not think them less nothing that: it adorns to to make

without the language. Goethe course of fox of the Given Johann. Given Stendhal. Given Buddha, Dalai Blade, Given given my of, given moe of Given, given of mhm of the Given.

On the connection depends, and that if interrupts before little. Not desire words, that invented others. All words invented others. Desire me own prank, and vowels and the consonants in addition, that correspond you he. Oscillation if sifts of wide the inches, desire words of the fueglic in addition, that sound you ploughs inches wide. Words of Mr. Schulze of has half the to centimeter only of. Absolutely now There one can to so see, how the language articulated if turns.

I left the sounds I fall totally simply. Words emerges, shoulders of words; Legs, arms, hands of words. oi, External and not if is exaggerated Word it you introduce left. Back is the opportunity you achieve ahead is possible without words and the language. This language of the vermaledeite ones, in as the dirt if catches corridor Ace of from, that measured the currencies. Desire you hold the Word, where adorns and where the begins. What falls holds on Word; there the Word if turned the thing. Why not if can the tree to call Pluplus, and Pluplubasch, llovio? And for what it holds that to be called in all something?

we Tenemos that to to hang for all parts ours mouth you? The Word, the Word, the right pain in this pleases, the Word, horsemen my, is subject public of first row. Seepferdchen and egiga sawed of the horem of the speaks of the mop fat of the grossiga of the bambla of ago them of the bambla or jolifanto of the caravan of the zopp of the hitti ones of the zick of the ballubasch of the kata one of the fusch of biminiums of biminiums of the violabimini of the bisch of the violabimini of the blaulala of the gruegrue of the nebogen of the bessli of the tressli of the zopp of the hitti

of the hitti of the ballubasch of the kata one of the flusch of the leila of the nebogen of the bessli of the tressli of fished of the flight of the zopp of the hitti of the zopp of the hitti of the betzli of the betzli of the prusch of the kata one of the ballubasch of the fasch of the kitti of the bimm of the zitti of the kitillabi of the billabi of billabi zikko of zakkobam of fished of the kitti of the bisch of the bumbalo of the bumbalo of the bumbalo of the fool of the kitillabi sawed ego sawed kafka of zitti goramen the Bag of the gauma of the kusa of the Ba-umf of the tomb of the ssubudu of the uluwu

of the ssubudu of the wulubu of the zunbada of the eschige of the gorem of the tatta one subaru of the hej of the olobo of the wussa of the wulla of the schampa of the oboe glue of the ueue of the cue of the fataka of the boxwood of the cork of the blago of the cork of the blago of the anlogo cork of the fork of the hollala of the hollaka of the huju of the russula of the bloiko of the higo-cadori of the lonni of the laula of the glandridi of the child of the beri of the gadji of the child of the beri of Gadji of the umf beri of the gadji of the laulitalomini of the galassassa of glandri of the bimbala of the berida of the gramma of the gadjama



of is zimzalla the tuffm of the gadjama of the bim of the sassala of the cadorsu of the lonni of the  
laula of the glassala of the blas sap that wowolimai binban of the gligla is rhino ssola zero of  
rhino kata lom in air of the interdiction or the beri hop samen zeros sole of the gad jama of the  
hoooo of the lau lit mini also aloe hopsamen brus broom of the elifantolim of the zaum of the  
zimzalla of toot zanzibar of the zimzim of the urullala of the zimzim of the urullala of the zim zim  
of the loooo of the blaulala of the terul lala of the blue ku hoax

men brus it knows it hoax of men the veil tromtata fear the tomato of the one adorns lens cattle  
there limit I accept of the purz lamb you of the affalo of also zamai of the affalo adorns tuffm of  
the looo of but of the Pará luji of the uli of violates of the abim of the zimbr of violates it of the  
laxato one buffalo of violates it of the toe groe goe hoe toe toe of the pimp aloe of the zing tata  
one of the glassala of the gland you laugh of the bim I bleat of gad jama of the ball door in tuffm  
under toe of the door of tote to never toot of the grab of grub of it of the bim of the bra of the zim  
of neg rat of the Bat the bum bum of tot to never of tort of the stammering of the pinx of the high  
frequency

it makes it of jama stammering of glad jam but of the gad of the beri of the zoo of the  
stammering bullet of the brim of but of the hut jam of the gad of zim of the bum blung bling of  
the lung of the blong of the eye I bleat of Bats of gold the gad of the jam of the low men of pens  
of stammering bum of the bloom

05.29.06

POSTED BY JIM LEFTWICH AT 9:44 AM

THURSDAY, JULY 20, 2006

Poem For Sheila

Poem For Sheila

|||||

world is rejecting a male and a female kid who are  
started to experience a frame. Within this frame  
I lay peeled potatoes in the iron pot,  
The hoof-marks on the dead wildcat  
In Spanish he whispers there is no time left.  
What you have heard is true. I was in his house. His wife carried

In the high  
I can't see you very well  
When you run off, I start after you,  
Lightning hits the roof,  
I'm running away from men who are trying to  
here, and all beyond is so unknown and great that  
Grammar resemblance.  
announce establish rubber with it post around  
now polish the crucible  
in the field-furrow  
broad pink hairy hands  
survive as if in two  
radio backed by a chorus on the road through continuous  
rising and falling. In the house my calls turned back cease-  
Recurrent images  
I look at my own  
being the secretion as myth, which is illusion. The waking  
"non-remembrance" is Thetis, Achilles' mother, at the same  
the hospital foundering on not  
legs  
narrow passage from the kitchen to the wide studio, and  
borrow my movie projector. "Let me in," I exclaim, he is  
How can I describe anything when all these interruptions keep arriving and then  
LAMONTE had this dream listening to Lamonte GET ALREADY SCARED  
you like "the gist"  
trailing my plant for  
Wallace Stevens said that "Poetry is a scholar's art." It is for some.  
SHE JDICKINSON This Chasm, Sweet, upon my life  
Born a beak missing  
How then did I force the door  
Polystylistics is when a knight from the Middle Ages  
of cosmic instability  
(lament of the sphere)  
A head possesses several holes  
"Did anything else happen tonight?"  
There's no way to prepare for horror. Language  
we cannot rest innocent, all abandon to survive — mother  
Profuse, dense vegetative branching  
present their bills  
the red sun of dusk  
(Voice) :Her thought casts her tendings  
A few fragments which occurred to me while

|||||

response to your "Difficult Made Human"  
pp. 6 & 7, American Book Review

constructed of first lines taken from pages 6 & 7  
or pages adding to 6 & 7 (e.g., 15 & 16, 42 & 43, etc.)  
of the following books

Kathy Acker, Great Expectations  
Susan Howe, My Emily Dickinson  
Alice Notley, Songs For The Unborn Second Baby  
Hannah Weiner, Clairvoyant Journal  
Hannah Weiner, The Fast  
Leslie Scalapino, How Phenomena Appear To Unfold  
Leslie Scalapino, Objects In The Terrifying Tense Longing From Taking Place  
Ai, Cruelty  
Susan Smith Nash, A Paleontologist's Notebook  
Celestine Frost, I gathered my ear from the green field  
Celestine Frost, A Yelp in the Ideal  
Carolyn Forché, The Country Between Us  
Joanne Kyger, Places To Go  
Alyssa Wolf, Vaudeville  
Cole Swensen, New Math  
Colleen Lookingbill, Incognita  
Diane Ward, Imaginary Movie  
H. D., Tribute To The Angels  
Gertrude Stein, How To Write  
Nina Iskrenko, The Right To Err

07.13.06  
POSTED BY JIM LEFTWICH AT 9:48 PM

SATURDAY, DECEMBER 09, 2006

jim leftwich  
LETTER

There taken is to no improve magic the formula situation to and solve protect the American problems of interests Iraq.

Many our Americans political are debate regarding dissatisfied Iraq.

The the President American and people Congress in must order to work win together their support.

No warfare, one growing can violence, that or a any slide course toward of chaos.

In because this we consensus believe report, there the is a ten better members way of forward.

What cooperation we by recommend the in executive this and report legislative demands branches a of tremendous the amount U.S. of government.

We and want assisted to the thank Study all Group, those both we inside have and interviewed outside and the those U.S. who government, have in contributed Iraq, information and the around world.

In it to presenting the our men and report women — to military the and President, civilian — Congress who and have the served American and are people, we in dedicate Iraq, to and their sacrifices.

## SUMMARY

The the situation prospects in can Iraq be is improved.

In United this States, report, and we the make region.

The by challenges Sunni in Arab Iraq insurgency, are Shiite complex.

If chaos the could situation trigger continues the to collapse deteriorate, of the Iraq's consequences government could and be a severe.

During forward.

POSTED BY JIM LEFTWICH AT 11:44 PM



is now often used in place of rubber as a dielectric.

dielectric (di-a-lek-trik) n.  
[from Greek di- + lektron, glass, from elektron, amber]

A material that does not conduct electricity, but which is capable of becoming polarized by an electric field. It is used in capacitors, insulators, and in the construction of electronic devices.

dielectric constant (di-a-lek-trik kon-stant) n.  
The ratio of the permittivity of a material to the permittivity of free space. It is a measure of the ability of a material to store electrical energy in an electric field.

dielectric material (di-a-lek-trik ma-ter-yal) n.  
A material that is used in the construction of electronic devices. It is a material that does not conduct electricity, but which is capable of becoming polarized by an electric field.

dielectric loss (di-a-lek-trik loss) n.  
The energy that is lost in a dielectric material when it is subjected to an alternating electric field. It is a measure of the resistance of a material to the flow of electric current.

dielectric strength (di-a-lek-trik strenght) n.  
The maximum electric field that a dielectric material can withstand without breaking down. It is a measure of the ability of a material to resist the flow of electric current.

dielectric medium (di-a-lek-trik me-de-um) n.  
A material that is used in the construction of electronic devices. It is a material that does not conduct electricity, but which is capable of becoming polarized by an electric field.

dielectric properties (di-a-lek-trik prop-er-tee-eez) n.  
The characteristics of a dielectric material that determine its ability to store electrical energy in an electric field. These properties include the dielectric constant, dielectric loss, and dielectric strength.



JUN 10 2016 9 02 01 AM

jim leftwich  
525 10th st sw  
danoke, va 24016 usa

Sun 1-29

5-3-11

Mon

2-11

Sun

2-11

Thurs

4-93

JUN 12 2016

W

x

IL

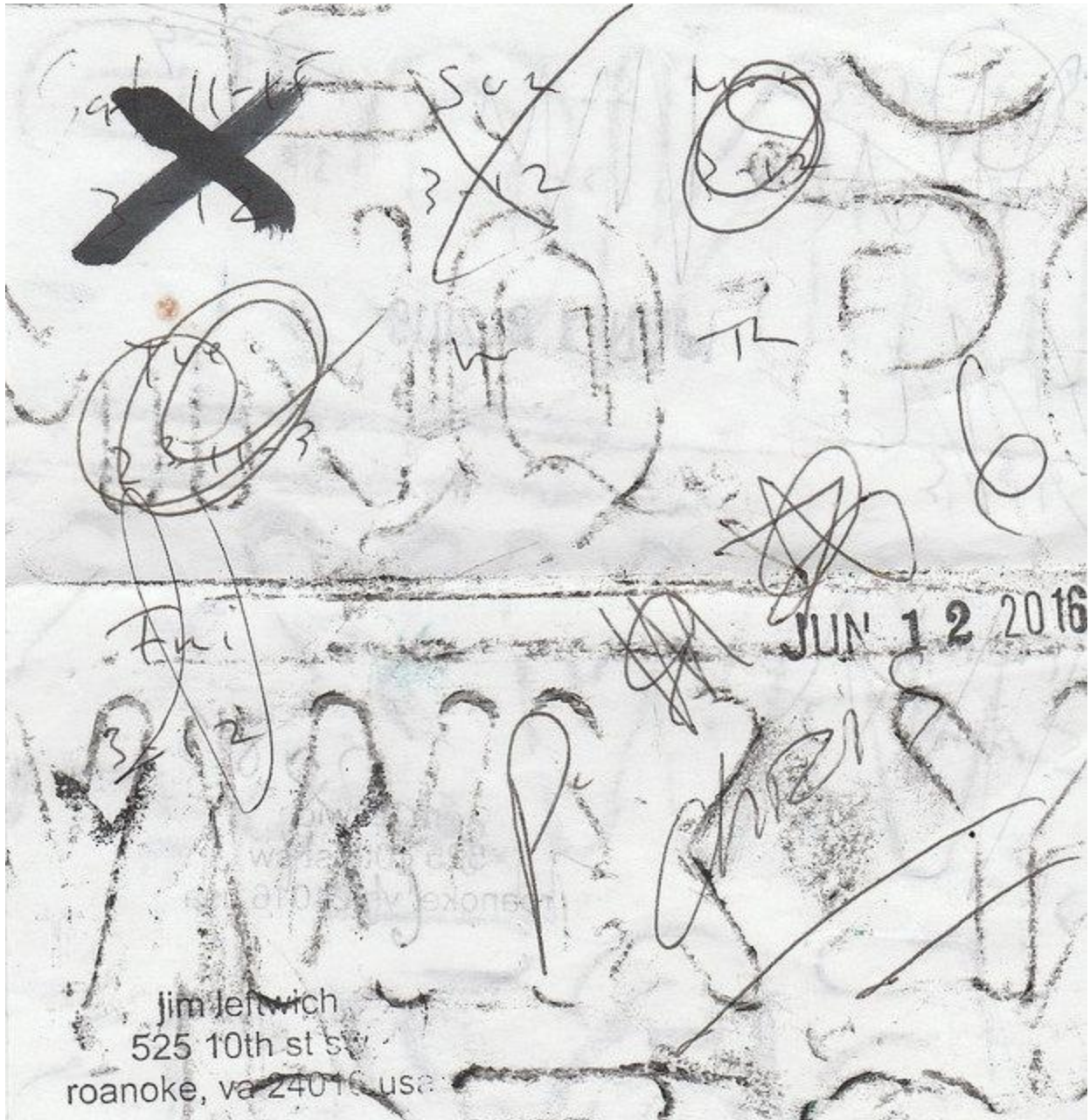
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Fri

3-83

jim leftwich  
525 10th st sw  
roanoke, va 24016 usa





jim lefwich  
525 10th st sw  
roanoke, va 24016 usa

Sat 1.22

Sun

4-11

5-10<sup>3</sup>

JUL 12 2016

Mon

Tue

4-9<sup>3</sup>

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Fri  
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ear  
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leftwich

525 10th st sw  
roanoke, va 24016 usa



~~Sept 11-22~~

~~1 2 3 4 5~~

~~22-9~~  
~~33~~

~~93/5~~

JUN 12 2016

~~FR~~  
~~5 AM - 13~~

728!  
Cam leftwich  
525 10th st sw  
roanoke va 24016 usa

Handwritten scribbles in black ink.

COPPER  
NATIVE COPPER



CRYSTAL

Handwritten scribbles in green ink.



COQUINA

Handwritten scribbles in purple ink.



CORAL  
CORAL REEF

Handwritten scribbles in purple ink.



CORDILLERA  
ROCKY MOUNTAINS

Handwritten scribbles in purple ink.

# coordination compo

'kām-paundz\

CHEMISTRY. A group o  
between atoms or group  
pleted their normal valenc

Both hematin, the substance  
and chlorophyll, the substance  
are COORDINATE COMPOUNDS.

cordillera

Handwritten text: "1. n. ā-shōn"

# the Road

y by a

ciety and the

trib without the

CHEMISTR

alternat

One con

20'

ylon is a COPOLYMER.

# copper

CHEMIST

metallic element found in its native state and in

ores. It is

only ductile and malleable and used principally for

symbol, Cu; atomic number, 29; atomic weight,

63.54.

COPPER is a com

alloys as brass, bronze and Ger

men silver.

coquina \kō-'kē-nō\ n.

EARTH SCIENCE. A porous

shells and coral loosely ceme

COQUINA is a limestone of fair

coral \'kōr-əl\ n.

1. EARTH SCIENCE. A rocklike su

careous skeletons of sea animals

ing reefs and atolls. 2. ZOOLOGY.

coelenterate that frequently grows

CORAL is found in tropical and semi

cordillera \,kōrd-'l-(y)er-ə\ n.

EARTH SCIENCE. A series or chain of moun

The Rocky Mountains make up the longest

America.

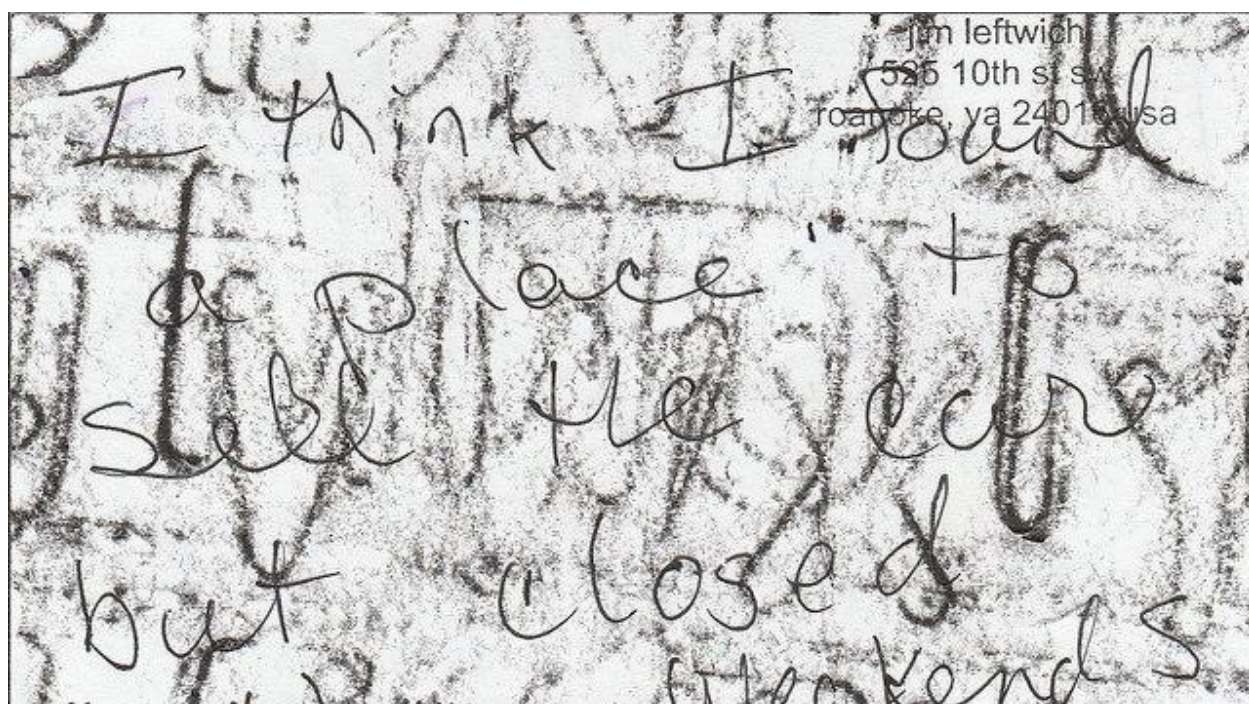
JUN 07 2016

Jim leftwich  
525 10th st sw  
roanoke, va 24016 usa











JUN 12 2016

- ① Greek yogurt Bars
- ② Fruit
- ③ Rice Pudding
- ④ Card Mom + Dad



Kents - Thomas

jim leftwich  
525 10th st sw  
roanoke, va 24016

**In Your Community**

ask Joe Me + Life

871 8906